




ART IN COSTUME DESIGN

EDNA MANN SHOVER



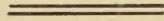
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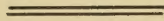
NO. 1. FIGURE IN BYZANTINE COSTUME

Art In Costume Design

Practical Suggestions for Those
Interested in Art, Sewing,
History and Literature



EDNA MANN SHOVER



1920

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Introduction

This book is written with the hope that it may convey to those interested in costume, a simple but definite idea of the styles of garments and of ornament for the various periods in history and give inspiration to those who are endeavoring to create original designs.

By giving a series of lectures to the teachers of the Indianapolis Schools who were interested in this subject, I realized what a task it was for one to gain a definite impression of historic dress, because the vast amount of material shown in museums and the many volumes on costumes in the libraries leave only a confused idea unless a great deal of time is used in selecting and rearranging the information. Out of this realization this volume has grown.

It is not the object of this book to give a description and illustration of all the styles used in each period but rather to condense all such information and give only those which seem typical of each age, to describe the few styles upon which the others were based, and thus to lay a foundation upon which much may be profitably built by more extensive study and research. To suggest a few of the underlying principles of design and create enthusiasm for more artistic apparel and greater individuality in modern designs is the purpose of this volume.

The interest and assistance so generously given by friends and persons in the museums and libraries has been of infinite help and I wish to express my appreciation to each of them. Information was gained or sketches made for this volume in the following places, — The Metropolitan Museum of Art, The Hispanic Society of America, and Astor Library of New York City; The Pennsylvania Museum and the School of Industrial Art, The Museum of the Pennsylvania University, Museum of Independence Hall and the Libraries of Philadelphia; The Carnegie Museum and Library of Pittsburg; the Library of Indianapolis; Mt. Vernon, The Congressional Library and the Smithsonian Institution, the United States National Museum of Washington, D. C.



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Art in Costume Design

CHAPTER I

MODERN COSTUMES

"The body is the shell of the soul and the dress the husk of that shell; but the husk often tells what the kernel is." — Anon.

With fashion constantly changing, it is a problem to secure a foundation upon which artistic clothing may be designed. Some say, "design regardless of the changes" — but that cannot be done successfully, neither do modern designers care to work in that way. The study of historic costume furnishes the foundation so needed. Artistic garments have been created in each age, although each period has its own idea of art.

In the most beautiful designs there were certain principles of art that survived; these must have been good to have outlived the criticism of centuries. If one uses these same principles of proportion, balance, color, harmony, etc., he will be able to create good designs. The ideals, the principles, the experiences of the historic peoples are of infinite value to the modern designer. The professional designers of Paris, London and New York make a serious study of the history of costume and design before attempting to create original work.

One cannot draw water from an empty vessel; it must be filled to over-flowing before the drops rush out into a stream; so with the mind when one begins to produce original designs. There must be so much information stored away in the brain that the least demand upon it will evoke numerous ideas. This information may be stored there by the study of history and nature, and observation of the works of others. After sufficient study, the individual may be trusted to work according to his own inclination. Do not hamper him with rules such as, — never design costumes with large sleeves, beware

of tight skirts, do not have long or short waists, a person with blue eyes should never wear red, etc.

The designing or the selecting of modern costumes which are becoming to the wearer, suitable for the occasion, artistic in color and at the same time fashionable, is a task every woman or girl must perform, so the subject of costume design must be made interesting to the masses as well as to the few who make art a special study.

Some may become commercial designers and produce most artistic garments; a few may have sufficient means to purchase such gowns or to employ tailors to make clothing especially becoming to them, but the masses must be restricted to their own selection, or creation. If the taste be naturally poor, and has not been refined by the study of art, the person must suffer; if his taste be naturally good, it may be made better by the study of the best. Since clothing is a necessity, since all, whether rich or poor, have an equal right to appear at their best, is it not just that those who have not inherited what is called "good taste" should be assisted in such a way as to enable them to compete with those who have been especially favored? It is certainly true that an individual's appearance has an influence upon those about him. Then, is it not a person's pleasure and advantage to appear attractively dressed, and a duty to society which should not be under estimated? The best way then to assist society is to educate the individual. "The foundation of every state is the education of its youth." —*Dionysius.

Costumes reveal not only the character of the people, but the state of civilization of the country and the spirit of the age. A home, a school or a community is often judged by the appearance of the raiment of those that come from it; not necessarily by the value of the clothes worn, but by the color, the neatness of the making and the manner in which they are worn.

It is self-evident that the first step in any work worth while must be its simple construction. In the subject of costume and design the constructive study becomes so interesting and spread over so varied a field that it is difficult to come to a place where one may

pause. One never finds what he may consider the end, for it seems to be a circular study, with practical work as a segment interchangeable with research and historical study. The knowledge gained by one's own experiences in the practical work of designing and selecting garments is of equal or greater value than that gained from study. Study is necessary to enable the student to gain a systematic way of thinking, of planning and of working; it supplies him with definite knowledge; it teaches him to be a closer observer and to appreciate the works of others; it gives him greater confidence in his own ideas.

The constructive study for costume designing is similar to the constructive work of a house. Many houses may have the same kind of foundations, rafters and beams, but no two look alike after the various workmen apply their individual ideas.

If the person reading these pages is one who is interested in plays and pageants, he may desire to use the information gained especially for designing costumes for that purpose. Great pains should be taken in selecting the material for garments used for theatricals. It is not always easy to find the desired colors or designs. Stenciled, dyed or painted effects can often be used to produce more accurate results. The quality of the material is of little importance since the garment is not constructed for durability. It is the general appearance that counts; the color, the chief lines and ornament. If these costumes are to be used on the stage, the color and detail may be exaggerated to a certain extent to give a bold effect that will carry well. Smallness of detail is not desirable, as it cannot be seen at any distance and only detracts from the general appearance. In designing costumes for historical theatricals an important point to consider is that of uniformity of detail. For instance, if the time is that of the Egyptian period, then the costume should show the chief Egyptian characteristics and in no way be united with other styles that force a confused impression upon the audience. The audience should know at once, from the general appearance of the costume worn, the period the actor represents.

When making historical costumes, the student will find books showing cuts of drafted patterns most helpful. The suggestions gained from these patterns adapted to a plain commercial pattern of the proper size and measurements will be sufficient aid for anyone having the knowledge of sewing, to produce the desired historical costume.

If the reader is one who wishes to receive greater pleasure from his reading by having more definite information concerning the appearance of the characters he sees or the descriptions that he reads, it may be interesting to make a collection of prints showing costumes and designs characteristic of the various periods, together with quotations describing such styles.

To those interested in sewing, the information in these chapters may be of constant use as reference and suggestive study. Simple commercial patterns may be used for the foundation for original dress designs when the student is not able to draft her own patterns. The knowledge of plain sewing should be gained, however, before one endeavors to execute original designs. The designing of modern costumes showing the color schemes, designs and proportions of a particular period, is an excellent exercise to impress the principles of art upon the mind of the student. For example, a blouse may be of an original design, but show a Greek color scheme; the design may be modern, but have curved lines of the Byzantine style, ornaments of Byzantine character with detail of beads or metallic effect, and the material of the waist of the rich Byzantine blue. Many interesting and practical problems may be worked out in a similar way showing the various principles of art, contrast of colors, balance, harmony, etc.

The person interested in art is interested in all phases of costume study. He may be required to make sketches of costumes for a whole or part of a cast in a theatrical performance. A definite idea of the various periods is a great asset in such an undertaking. Much time and energy are saved by having in his mind a simple idea of the

historical periods, and the appearance of the people living in the various ages.

When making illustrations, he has similar problems with which to deal; he must work in harmony with those who write and edit books; must be able to portray in every detail, the characters described in the story or poem.

For those studying costumes from this point of view it is most practical to make sheets of sketches of ornament and costumes of the different periods; sketches of costumes worn by persons of various occupations; charts of color schemes showing the combinations which are pleasing where persons in costume are seen in groups; the effects of light upon colors at different times of day and different seasons of the year. For instance, a chart may be made showing the colors of costumes worn by a group of persons in moonlight, giving the effect of subdued light; one in strong sunlight, etc.; one showing how the figure of chief interest may be made to stand out from the others by the use of protruding colors.

Persons designing costumes for any purpose should work in closest harmony with the person making the garments. If the designer does not do the actual sewing, she should understand and thoroughly appreciate the problems which confront the seamstress.

The one who has the opportunity of making or directing the making of her garments and who invents her own designs, is the person who may show greatest individuality in her dress. Industrial education gives the student the greatest help in this work and the community which offers such advantages is greatly repaid by the refined and economic influence exerted by those who profit by such instruction.

Charts of materials and color schemes, collections of prints, pictures by master painters, as well as the drawings and paintings made by the student, assist in the thorough study of costume and design. The study of drapery and the representations of various materials in different mediums is essential.

After one has studied the costumes of the different historic periods; has analyzed the construction of both design and costume; has carefully watched the varied taste of men, women and children of different ages and stations of life, one should be able to answer the question, what is a really artistic costume?

Consider the costumed figure as a composition. The face must always be the center of interest; if the costume or any detail of it detracts from the face, the design is a failure. The lines of the costume should add grace and ease to the appearance of the figure; the proportion of the costume should leave the impression of a well proportioned figure, whether it is naturally so or not; the color should be charming, a delight to the sensitive eye. The ornament, in every detail, should be in harmony with the costume as a whole and in keeping with the character of the general style of the garment. The entire effect should be of lasting interest to the wearer; she should not become tired of its general appearance after wearing it a few times.

An artistic costume then, is one which may be analyzed as a picture, and the construction of its parts found to comply with the general principles of art. It is the necessary covering for the body, refined by the influence of civilization and education; it is an expression of a person's character, modified by the influence of his environment and the social conditions of his time; it, combined with the figure, is a pictorial or decorative composition worthy of admiration.

OUTLINE FOR LESSONS.

The amount of time required for the following lessons will depend entirely upon the ability of the student. The lessons are numbered according to the various steps in the work, and not according to class periods. Any lesson may be subdivided in as many parts as the teacher finds most convenient.

If the periods for costume work are short, the problems may be divided among the students and all the drawings, charts, etc., put up

for general discussion at the close of every two or three lessons. This gives the individual the opportunity of seeing the various steps in the work and of hearing the criticism and suggestions made by the instructor. For classes which may have only a few periods a term for costume study or which are composed of younger students one or two problems from each chapter may be selected for practical work, and the remainder presented in lectures by the instructor. The instructor should use charts, drawings and prints as illustrations.

Costume designing may be studied from four different points of view, for four distinct purposes, namely (A) sewing, (B) illustration, (C) theatrical, and (D) art appreciation.

The instructor should determine before she starts the work of her class, which of these divisions will be most practical for her students, and give the work accordingly. Some of the problems which may be omitted for one division may be most essential for another. In the lessons the problems necessary for particular divisions are marked by the letter found before the respective name, for example, chart especially for sewing — marked "A".

LESSON I.

Part 1. Prepare a portfolio for sketches and charts — card board backs 10 x 12 inches, — space between boards for thickness 1 inch. Cover with heavy paper or art canvas. The following lettering may be printed on the cover: "Art in Costume Design," the name of the division of the work, as "Sewing," and the name of the student. The sheets contained in portfolio should all be 9 x 12 inches with margin line $\frac{1}{2}$ inch from edge and title of page printed across the top of the sheet about 1 inch below the margin. Write or print the answers to the following questions (a well arranged printed sheet is more interesting if sufficient time be given the students).

For what purpose do you wish to use your study in costume designing?

What is an artistic costume?

Why is the study of historic costume and design and the study of nature necessary?

From what sources may one gain information concerning costume designing?

Does an individual's appearance have an influence upon those about him?

Part 2. Make one sketch of each of the following either in pencil, ink, wash, or water color; — a piece of heavy woolen cloth, of satin, of figured silk, of velvet, of thin cotton material, of heavy cotton material and one of fur; these may be arranged on one sheet.

Make a chart containing samples of the materials mentioned. Give name and price of each below the sample. (A) Make one sketch of each of the following, — cloth that is tucked; gathered; pleated; embroidered; piece of lace. These may all be on one sheet.

Make a chart containing samples of the materials mentioned. (A)

Part 3. Make a sheet of sketches of flowers or plants that may be used as motifs for original designs. Show the growth of the plant, the detail of the blossoms or fruit and the leaves.

CHAPTER II.

DESIGN AND COLOR

“Art needs no spur beyond itself.” — Victor Hugo.

When designing modern costumes, endeavor to make practical use of the esthetic principles of art, for time has proved that they produce successful results. Visit the best shops often, and read the best fashion and design books to see what other craftsmen are doing; learn to see quickly the way in which garments are designed and made and train the eye in memorizing color effects. The latter may be done by trying to match colors from memory. Study pictures and objects in the museums; above all, study and learn to appreciate nature.

Fashion. The part of creating a costume which may be considered first is that of Fashion. Fashion means,—conforming to or established by custom; genteel; refined; elegant. No one wishes to be out of style, no matter how artistic he may appear. He does not wish to be spoken of as queer, freakish or eccentric. True art is never any of these, whether found in costumes, architecture, interior decoration, paintings or what not.

Follow the fashions of the day, but not extremes in style, create original designs of artistic value and charming colors, becoming to the wearer, but keep close enough to the general social ideas as not to appear behind the times. There is a reason for styles changing and a very good one, too. Ideas are constantly changing as the nation progresses; people's garments reflect their ideas, so the style of raiment changes in proportion to their progress. One only need to look to the Orient to see a striking illustration of the spirit of stagnation. While the civilization of the Orient was practically standing still, the costumes were not changing in style. Then do not discourage those who wish to be fashionable, for they are conforming to the

general customs of the age, but always and everywhere make that fashion genteel and refined, or in the biggest sense, artistic.

Next consider the construction work. *The eternal fitness of things* or the clothing suitable for the occasion and person, the ornament appropriate for the gown, are of great importance.

Clothing suitable for the occasion. One must consider how and where an article is to be used before she purchases it or makes it, if she is wise in her business affairs and careful of her appearance. The climate or season of the year in which the garment is worn must always be considered, and the clothing designed so as to protect the health of the wearer.

The occupation should govern the style of dress during the working hours of the day. The dress should be comfortable so the worker may perform her task with the greatest possible ease; it should be neat and attractive that it may give pleasure to those who look at it. For instance, persons serving as nurses are most efficient when dressed in washable material; it gives one the feeling of cleanliness; those in the office, school room, library, etc., find it best to wear clothing that does not require constant washing; while persons in the home find that still different kinds of garments are more practical. Because the garments are used for work, is no reason why their artistic effect should be neglected. It is really more important that one should look well when at work than when at play. Cast-off finery, when used as business clothing, usually marks the wearer as one of very poor judgment and little skill in his line of work.

Various forms of pastime may come under the subject of play. When distinctive suits are used for the various kinds of amusements, they should be selected with designs and colors suitable for the place where they are to be worn and the amount of exercise to be taken. If the clothes are for golf, tennis, skating, horseback riding or any other sport, they should be made of strong, closely woven material that will not tear easily, soil quickly, or change color when worn in the rain or bright sunshine.

If gowns are to be selected for social functions, they should be of daintier, more fragile material and artistically decorated with lace, embroidery, beads, etc. Garments designed to be worn for evening or under artificial light may be of strong colors and in great contrast, for artificial light has a tendency to detract from the brilliancy of the color, and to cause many combinations which are beautiful in sunlight, to be gray and monotonous looking in the evening.

If one's work and play are so arranged that there is not an opportunity to change apparel, then the clothing should be so designed that it will not look out of place at either time. It should be simply constructed to meet the requirements of business, but sufficiently ornamented not to look too plain for social affairs.

Clothing suitable for the person. To design clothes suitable for the person is a more difficult problem than that of designing them suitable for the place. No two persons are the same in appearance, proportion or coloring, and the attractive points for each, should be made more prominent instead of emphasizing their weaker ones. For instance,—if a person is extremely tall, she should design her clothing so that there will be horizontal lines in the creation; if one is short and heavy, she should avoid plaids and horizontal lines and use vertical lines.

The general character of the lines of the figure should be given great consideration, especially in dressing children. If the figure has a tendency to appear angular and a little awkward, be careful not to emphasize that by designing the garments with similar lines; rather design in curves. For instance, the collars and cuffs may be circular, the design in the ornament flowing and curved, the material of the garment soft and gracefully draped, to overbalance the angular lines of nature. If the figure shows curved lines, then the garment may be more attractive if arranged in pleats, panels, and with the ornament square and angular in construction.

If one has a great deal of color in her face, she may select more somber clothing, while one of paler complexion may find that vivid color makes her more attractive.

If the hair is soft and straight, hats with curved lines will take away an extremely plain look, while if the hair is coarse and fluffy, tailored hats of severe lines are more attractive. The attractiveness of the head-dress depends upon the shape of the face, however, but the artistic arrangement of the hair adds greatly to the appearance. A free, natural arrangement is much more attractive than artificial ornamentation.

Ornament appropriate for the gown. When designing ornament appropriate for the gown, the material, the general character and color of the gown should always be considered. The ornament must be a part of the whole, and although the detail of the design may be ever so complicated, it should hold together so well that the effect is not spotty, or the decoration seem more important than the main part of the garment. It is very easy to become so interested in the ornament itself that the appearance of the garment as a whole is forgotten. It may be most beautiful in itself, but not appropriate for the article being constructed. Then the result is similar to a chair with one leg elaborately carved, regardless of the proportions and ornament of the rest of the furniture.

Decoration is to the dress what the blossom is to the flower; as the blossom grows out of the plant, so should the decoration grow out of the body of the dress, rather than appear to be stuck on; it should add to the general appearance rather than detract; it should never be more important than the simple construction work; it should be designed in proportion to the whole and in attractive colors.

Proportion. Artistic proportion is the comparative relation of parts that produce a beautiful whole. It has been proved that when space is unevenly divided, the effect is more pleasing; that is, the proportions one to three, two to five, three to seven, etc. cause a more artistic spacing than two to four, three to six, two to eight, etc. Notice the proportions in the fret and other Greek ornament. The proportions of a costume depend, to a great extent, upon those of the figure, but they may be modified to a certain extent by the costume designer, and the ornament may show entire originality.



NO. 2. FIGURE OF YOUNG WOMAN

The waist, the sleeve or the skirt of a gown is better in design, when divided according to the proportions previously mentioned, rather than with lines of gathers, tucks or trimming in the center of the space.

The proportions of the various parts of the human body are beautiful, and should be carefully studied by those interested in costume work. For instance, look at the hand, five fingers in place of four or six, and no two the same length; notice the space as divided between the palm and the fingers. Again study the proportion of the head,—forehead one-third, nose one-third, mouth and chin one-third of the vertical line of the face; the horizontal line from temple to temple divided into three parts by the eyes and the space across the nose.

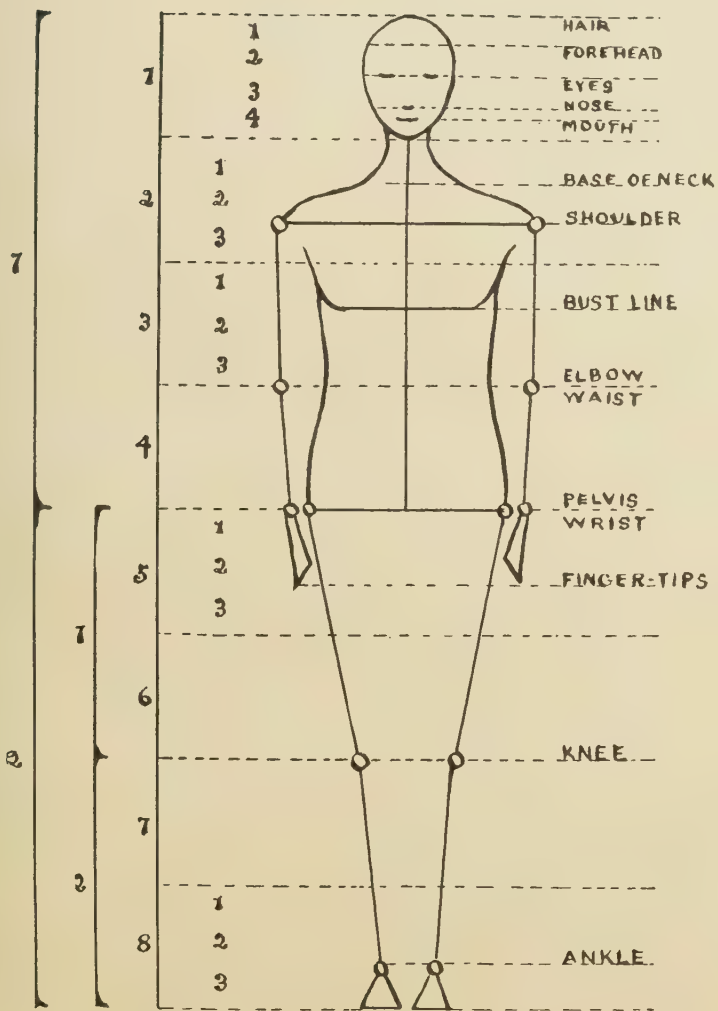
See Illustration No. 3—Chart showing the proportions of adult. The human adult figure varies from seven and one-half to eight times its head length. Notice the various divisions on the chart. The width of the shoulders is a little less than two head lengths; the width of pelvis about one and one-half the head length. When the arms are outstretched the distance from finger tip to finger tip is equal to the height of the figure. The distance from elbow to wrist is three-fourths the distance from shoulder to elbow. The length of the hand is about one-half the distance from shoulder to elbow, or two-thirds the distance from elbow to wrist.

The chart shows the figure eight heads high, since that is the simplest way to show the divisions.

Those who wish to make the most of costume designing should know as much as possible about the anatomy of the human body, for the modern scientific idea is to adorn the figure rather than to enclose it in a shape some fanciful person has created. The idea is to assist nature in making more beautiful what she has created; to attract greater attention to the most beautiful and to detract from the homely parts of the figure.

One must learn to feel good proportion rather than to measure it. The eye should be trained by constant observation of interesting objects and should be made so sensitive that at a glance it can tell whether or not the division of parts produces a harmonious whole.

Rhythm. Rhythm in design is similar to that in music. It is the regular succession of the same or similar spotting, in place of the succession of sound. Notice the rhythm in the Egyptian ornament.



NO. 3. PROPORTIONS OF ADULT

Balance. Balance is the equalizing of two quantities, either space or color. The simplest illustration of this is the teeter-totter where the different weights of the children are balanced by the distance from the support to the child; imagine the small child dressed in vivid color, and the larger in gray and you will see the effect of balance in color.

Harmony. Harmony may involve either one or both rhythm and balance; it consists in producing the various elements of design in a modified form so as to produce a pleasing whole. For example, the eye craves variety and contrast, but harmony demands that the contrast should not become too great; detail pleases the eye, but harmony causes it to be properly united with plain space so that the detail does not become obtrusive.

Color. The coloring in the hair, face and eyes must always be given first consideration; the colors in the costume must either be in harmony with or contrasted to the natural coloring, so that they become subordinate to it.

There are many ways of producing beautiful color effects in costumes; for example, — by placing one material over another, a thin crape of one color over one of contrasting color; a plain material over a figured one or a thin figured material over a heavier plain one; another result is obtained by using adjacent colors, while still another is gained by the use of lace, ornament, etc. The color problem is not difficult providing one has a little knowledge of the theory of color and is a close observer of nature.

Unless the knowledge of the process of dyeing is desired, those interested in costumes are chiefly concerned with the effect of the dyes rather than the pigments themselves. The student should understand what causes certain effects and of what certain colors are composed, so as to work more intelligently when matching colors or arranging materials to form attractive color schemes as well as when designing ornament.

The combining and balancing of spots of colors, the grading of hues and tones has more to do with the beauty of the result than the

nature of the colors themselves. A color may be beautiful in itself, but not attractive when combined with others.

Ruskin says, "Give me some mud off a city crossing, some ocher out of a gravel pit, a little whitening, and some coal dust and I will paint you a luminous picture, if you give me time to gradate my mud and subdue my dust. But, though you have the red of the ruby, the blue of the gentian, snow for the light, and amber for the gold, you cannot paint a luminous picture, if you keep the masses of those colors unbroken in purity and unvarying in depth."

There are many theories concerning color but all are based on the division of the spectrum of the colors found in a ray of light. A very simple discussion will be given here, as that is sufficient for those who select colors. Those interested in dyeing and staining fabrics should make a more thorough study of pigments and color theory. A clearer understanding of color will be gained if charts are made, using pieces of fabric for the various colors.

Primary colors. The three colors, red, yellow and blue, termed primary, exist by themselves in-as-much as they cannot be divided into other colors. They are the standard from which all other colors, shades and tints are theoretically made.

Secondary colors. The secondary colors are orange, green and violet. They are composed of two primaries; green is composed of yellow and blue; orange, of red and yellow; violet, of blue and red.

Tertiary colors. The tertiary colors are citrine, russet and olive. They are composed of two secondary colors; citrine is composed of orange and green or one part red, one blue and two yellow; russet or brown, of violet and orange, or one part blue, one yellow and two red; olive, of green and violet, or one part red, one yellow and two blue.

Positive color. Positive color in textiles is the color produced by dyes representing the primary or secondary colors of the spectrum. When a positive color is made darker, it becomes a shade of that color and when made lighter, a tint.

Tone. When a color is made lighter it is said that the tone of color is changed, thus light tones of a color are termed tints, dark tones shades.

Hue. A change in hue is caused by the variation in color. For instance, green is composed of yellow and blue; if a person had on a green dress and stood in a shadow which was violet, the color of the dress would become bluish in hue, while if she stood in the yellow sunlight, the hue would change and the green appear yellower.

Value. The term value is applied to the relative amount of light reflected by the different colors. For example, there may be six tones of the same color in one piece of fabric, three grades in the light and three in the shaded portions. A piece of satin or velvet draped in folds serves as a good illustration. The high lights along the edge of the folds will have the strongest values in the light, while the deepest shadow will have the strongest values in the dark.

Local color. Local color is a term applied to denote the general color of the material without reference to the effect of light, shade, distance or reflection.

Warm and cold colors. The colors which have a reddish and yellowish hue are spoken of as warm colors and those of a blue cast as cold colors; for example orange is warm; blue-violet cold; blue-gray cold; red-gray warm.

Receding and protruding colors. Cold colors may also be termed receding colors, for they have a tendency to retire in the background; warm colors to protrude and attract attention in the foreground. The main part of an ornament may be made more prominent by coloring it in warm colors, and the background with cold colors. An interesting experiment with receding and protruding colors is to dress four figures in the following colors, — red, blue, violet and orange, and have them walk down a dimly lighted passage way. It will be noticed that the one dressed in blue disappears from sight first, second the one in violet, third the one in red, and lastly



NO. 4. MOTIF AND DESIGNS

the one in orange. Since orange is composed of yellow and red, both warm and luminous colors, it carries farther than any other color. The use of this theory is helpful when designing costumes for groups of persons, where one or two take prominent parts and the others form the background.

Gray. Gray is a combination of the three colors, red, blue and yellow, and varies in hue according to the proportion of each.

Complementary colors. Two colors which beautify or complement each other are spoken of as complementary colors. One of the colors of the spectrum becomes the complement of the combination of the other two; for instance, orange is the complement of blue; violet of yellow, etc. Make a chart showing the following and notice the result. Place circles of gray cloth on squares of red, yellow, violet and green. Notice how the circle on the red square appears greenish, thus emphasizing the complementary color of red; the circle on the purple appears yellowish; the circle on the green square appears reddish and the circle on the yellow shows a purple tinge.

Contrast. Contrast is a term applied to the effect produced when two or more colors, or different tones of the same color, are placed next to each other. The combination of a tint and a shade of the same color produces a contrast of tone; a combination of two distinct colors of the same tone produces a contrast of hue; a combination of colors, one of light, the other dark, produces a contrast both in tone and hue.

Motifs. When selecting motifs for designs, secure flowers or plants which have character; do not feel discouraged because you may not select from cultivated plants. The wild flowers at the back door often hold as much interest as a greenhouse plant; a common dandelion is considered only second to the beautiful Greek acanthus. The plant or animal from your own community, because it adds individuality to the design, should be used as often as possible.

“Think not so much of what thou hast not as of what thou hast; but of the things which thou has select the best, and then reflect how eagerly they would have been sought if thou hast them not.” — *Shakespeare*.

LESSON II.

Part 1. Copy the chart of the “proportions of the human figure” as given in the book. At the side of this arrange, on the same sheet, a chart giving the proportions of the student. This chart will be very helpful during the remainder of the course.

On separate sheet make drawings of the head, hands and feet. (B) Collect prints of figures of various proportions including the Greek statue of Venus. (D)

Part 2. Arrange a sheet of prints showing costumed figures clothed suitable for the occasion and one showing clothing suitable for the person. Also arrange a sheet showing examples of clothing *not* suitable for person or time.

Make a sheet of sketches showing the silhouettes of several gowns and the spotting which the ornament when properly placed would create. Do not work out the ornament in detail, just give the mass.

Arrange a sheet of prints showing costumed figures clothed suitable for various kinds of plays. (C)

Part 3. Arrange a color chart out of woolen, cotton or silk cloth. (A) Arrange a sheet of silhouettes of costumes cut out of Milton Bradley colored paper to show the effects of color combinations, complementary colors, contrast, harmony, etc.



NO. 5. PRIMITIVE MAN

CHAPTER III.

PRIMITIVE AND EGYPTIAN COSTUMES

“For the whole value of the time is in knowing what to do with it.” — Emerson.

To study Art, Music or Literature with intelligence one must be familiar with the creations of each age in the past so that one may choose the best rather than accept without discrimination anything that is presented. It is the knowledge of the past that fits one to be a better judge of the present and a more proficient worker in the future. No man, however original he may be, can make other than a development or a retrogression from what has been done before. The modern student cannot, if he will, shake off the influence of the past, and the future generations will feel the influence of the work of today.

Politics and war, religion and superstition, as well as climate, occupation, and environment have greatly influenced the costumes of all ages, therefore one must study all of these subjects with a sympathetic heart and mind, if he would understand the costumes that have been given to us by time. He must be able to imagine that for the time being, he is one of that age, with the advantages or disadvantages and beliefs of that people.

No art can be entirely separated from other activities in life. Whether this book be used for the purpose of informing those who wish to copy garments for historical plays or pageants, or of aiding those who are designing new garments of modern type; or whether it be read merely to supply the imagination with pictures of the past, it should always be borne in mind that the garments of a man are not only a covering for his body but are an expression of his mind, unless purposely designed for the mask.

In every country at different stages of the world's civilization there is to be considered the primitive man, or one who came before the records of history were kept. By the term "primitive man" is meant a stage of thought, not a period of time.

Primitive costume. Nature, with only a little aid from the human hand, provided the costumes for the race. Man clothed himself and his family with skins of animals, or with cloth made of wood fibre. If the climate was warm, the garb was scant and the children were not clad at all; if the weather was cold larger skins and a greater number of them were used. When these covered the head and upper part of the body, the fur was most often left on; but such a garment seemed awkward for the limbs below the knees and for the feet, so the fur was removed and the skin or leather alone was used. A rough dress, if such a covering may be called a dress, was made of leather or fibre-cloth. This consisted of a short slip which hung from the shoulders. It was sometimes left loose at the waist but often was belted in with a leather thong.

Little is known of the fibre made garments and since they had no great influence upon the more civilized dress of later periods, their history is not of importance. It is interesting to know however, that they preceded the garment of woven and dyed cloth.

The fibre of the bark of trees was carefully wet and pressed with a heavy weight but was neither woven nor dyed. Later the Egyptians made a similar cloth from the papyrus plant but this cloth has never been so well known as the paper which was made in a similar fashion. It was made by placing the centers of the stalks side by side with a second layer horizontally across the first, then by thoroughly wetting and pressing, the finest papyrus paper of the ancients was made.

The records of the oldest weaving are not found in cloth since fabric of any kind is fragile and perishable and time lays a destructive hand upon it. Nevertheless, history has recorded a very exact reproduction of the most primitive weaving. This is found on some of the old pieces of pottery. Following is the story of the origin of designs made by ancient weaving. — It was a primitive people that

noticed that the clay would harden where man had left his foot print and that the indentation would hold water, and they modeled small vessels of clay or mud the shape of the indentation made by the heel, put them in the sun to dry and when properly hardened used them as we use the bowls of today.

Ancient woven designs. They made rough kinds of baskets out of grasses and reeds that they might carry more material at one time. These answered the purpose very well when the contents were large, but smaller articles slipped through the crevices and the most natural thing for them to do, after they knew that the earth when hardened would hold together and make a solid wall, was to line their baskets with clay.

One day when the oldest baskets were in use, the reeds snapped and the basket came apart but the clay held together. To their surprise they saw that the vessel was decorated. The woven reeds had pressed a pattern in the clay and around the top was a heavy line where the grasses that had been tied together to make the basket stronger had left their print; the lower part was like a piece of cross-barred cloth. Though the woven reeds have rotted and most of the first pieces of woven cloth has disappeared, we still have recorded on the old clay jugs the origin of weaving.

See illustration No. 6—Sketches of Pottery showing basketry designs (Originals in Metropolitan Museum, New York City.)

No. 1—Hemispherical Bowl. This shows elaborate incised ornament derived from basketry. It is polished red ware and dates back to the Bronze Age.

No. 2—Two Handled Vase. This shows elaborate ornament in relief Bronze Age.

No. 3—White Painted Ware. Many pieces of pottery were painted to represent the basketry patterns. No. 3 shows a flask characteristic of the Egyptian forms and painted with ornament representing a woven design. Bronze Age.

No. 4—Plate Painted. This flat plate is decorated on the under side with elaborate geometrical ornament. Early Iron Age.

Having sketched the primitive man in his garments of skins or fibre and seen him surprised at his own inventions of weaving and decorating, we come to a more civilized individual who understood how to make use of what material he had. This is the Egyptian.



NO. 6. ANTIQUE POTTERY

1. Hemi-spherical Bowl
2. Two Handled Vase

3. White Painted Ware
4. Painted Plate

As the Egyptians were the first to leave records in a form that could not be easily destroyed, history begins with the records of the Egyptians. The temples of Egypt, the colored hieroglyphics, the mummy cases and tombs, and the statues and designs in relief have given to the world valuable information about the personal appearance, costumes and ornamentation from 4400 B. C. to 340 B. C. Egyptian art is similar in character to the race that created it. There is a certain heaviness to it all that lacks the grace and ease seen in the Greek. The type of face and the pose of the figure, as well as the costume of different periods vary, and there are times when it is hard to realize that the anatomy of the human form remains the same, that the folds and lines of a garment are not always made by the tailor but are changed by Nature's constructive work.

The Egyptian had a deep swarthy complexion with very dark hair, a head somewhat flattened, the jaw and chin very prominent, the nose slightly depressed, cheek bones high. The spreading toes, the bow shins, high calves, long swinging arms, flat square hands and the flat foot void of a graceful arch are characteristic of the race.

Egyptian costume. The best known reproduction of the Egyptian head and headdress is the Sphinx.

The headdress was the most important part of the costume as the sun was extremely hot and man scarcely ventured from his door without some covering for his head.

The inferior classes seem to have gone nearly nude and all the different orders of the community seem alike to have worn scant and thin clothing. In many representations of both sexes, the whole upper part of the body appears entirely bare or only adorned with a profusion of necklaces, belts, armlets and bracelets. The complete tunic, seems to have been reserved for the higher orders and even then was so scant and drawn so tightly about the body that the whole natural form showed through it most distinctly. Illustration 7 shows the most important styles of male costume. From the costume of the fan bearers, which was a very common style for the most of the classes of the Egyptians, grew all the other garments.

The headdress was made of one piece of striped cloth cut in a semi-circular shape with a slight band for the head. This form was used for both men and women, rich and poor. The wealthier people, of course, wore more elaborately decorated garments. The material was usually of linen and striped patterns were the most popular. The linens woven for the nobility were almost as fine and soft as silk. Cotton was rarely used and it is thought that silk was not used until after the Roman conquest. (Illustration 8—No. 2. Illustration 9—Nos. 3 and 4.)

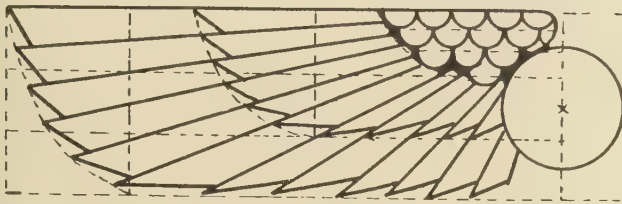
The skirt part of the costume consisted of one wide piece of cloth draped about the thighs and tied in front. The more elaborate costumes were similar but were wider and consequently showed more folds and hung down more over the limbs. The ornament was hung over the folds in such a manner as to make the cloth appear to have been cut in some special form but in reality only the ends of the cloth hung from the waist. (Illustration 9—No. 2.)

The woman's costume was formed on the same idea as the man's but with a plain skirt of one piece of material and a jeweled belt and a collar connected by straps. No other covering was used for the upper part of the body except that sometimes a straight piece of cloth was thrown over the shoulders and fastened on either side of the front to the collar. A belt was often used, encircling the body just under the breasts as well as confining the small of the waist. These as well as the straps which crossed the shoulders, and met or supported these bands, were elaborately decorated and jeweled. Numerous rows of rich beads were worn around the neck by both sexes, and bracelets and bands for the ankles were common.

Meaning of Egyptian designs. As the style of raiment was so very simple, its ornamentation is of equal or greater value to one interested in costumes. Every color and every design had some serious meaning to the peoples of ancient times and though the patterns and colors are still used, few know or think of their real significance. How many think of the hand that first drew the design



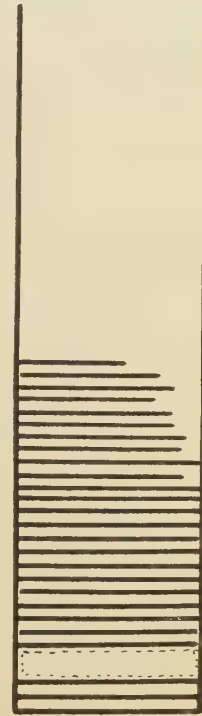
NO. 7. EGYPTIAN FAN BEARERS



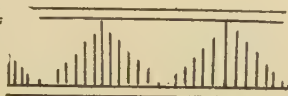
1 WINGED GLOBE



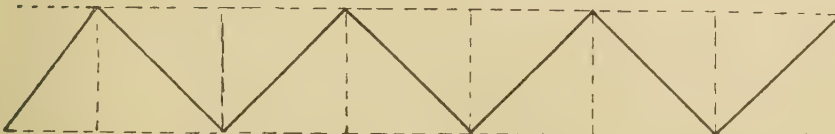
2 HEAD-DRESS



3 SASH



4 NILE PATTERN



NO. 8. EGYPTIAN COSTUME AND ORNAMENT

1. Winged Globe
2. Head-dress

3. Sash
4. Nile Pattern

of the scarabaeus as being really human, or that the person who planned it as having thoughts concerning its construction similar to those of the modern designer? (Illustration 9—No. 12.)

For centuries thousands have used that same ornament so perfect in design, so well balanced and so beautifully spaced; from the ideas gained by studying these little bits of ornament, units without number have been and will continue to be so produced. In art, as in everything else in life, there is much in each age that is created only to last for a brief period; few things live and continue to hold the interest of humanity through the many changes of civilization and yet, in an age so early in history, there were people who accomplished more than many modern men who might profit by the culture of preceding generations. The works of many of the Egyptians have something in them that has made them last.

What is it that the Egyptian put into his ornament that has held the respect of the public for centuries? It must be his real personality. He made no effort to copy from others for the mere sake of using what was popular with the masses; in fact, there was little of man's work from which he might gain an inspiration. Nature was his guide and a most excellent one she proved to be. He also worked with the idea of making something which should not only last for his and the coming generation but for time eternal. It was not for man that he provided but for the spirits and the gods, the great idea of preservation dominated in his mind.

Though he never acquired the skill to produce art of the delicate, refined beauty of the later periods; though his work lacked the charm and grace of the classic art, he did lay the foundation upon which others built.

The close adherence to nature gave his work strength; his sincerity of purpose and desire of preserving all that was dearest to him, made his every color and design the very symbol of durability; the lack of influence from preceding generations and the scarcity of working material made his results the very essence of simplicity.



1 WINGED GLOBE



3 HEAD-DRESS



5 CROWN
OF NORTH



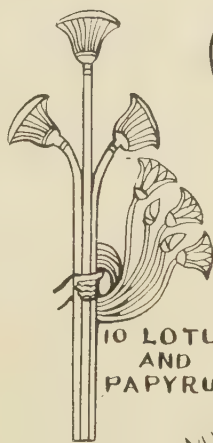
6 CROWN
OF SOUTH



7 CROWN OF
NORTH AND SOUTH



9 PAPYRUS



10 LOTUS
AND
PAPYRUS



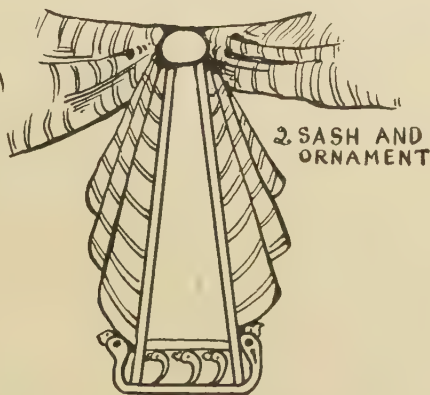
4 HEAD-DRESS



12. SCARABAEUS



13 FAN



2 SASH AND
ORNAMENT



14 FAN

NO. 9. EGYPTIAN DESIGNS

1. Winged Globe
2. Sash and Ornament
- 3-4. Head-dress
5. Crown of North
6. Crown of South
7. Crown of North and South

8. Natural Form of Lotus
9. Natural Form of Papyrus
- 10-11. Conventionalized Lotus and Papyrus
12. Scarabaeus
- 13-14. Fan

The slaves and lower classes seldom wore garments with any ornamentation; their raiment was very plain.

The ruling families dressed in a fashion similar to the Pharaoh and his family without using such rich material or showing such a profusion of jewels. The higher the rank, the more gold and precious stones were worn. As the Pharaoh was of the highest rank he had the first right to wear the symbols of the deities. But as most of the designs were symbols of the gods who ruled over all, the people as well as the ruler were allowed to use them and there were but few patterns that did not appear on the garments of the rich as well as on the garments of the ruler.

See illustration No. 8—A detail drawing of the winged globe and Nile patterns.

Notice the proportions of the winged globe. The top horizontal line is divided into nine parts, the three sections of the wing starting at the third, sixth and ninth points of division. A vertical line is dropped from the fourth and seventh points to the lower line. This shows the end of the lower curve of the wing. The circle for the globe or sun is two-thirds of the height of the design and is placed in the center of the design so that one-sixth of the vertical space is left above and below the circle.

The Winged Globe and Cobra. The “Winged Globe,” one of the best known forms of Egyptian ornament, was the emblem of the great sun god, “Ra,” who was first king of Egypt, chief of all deities, and the ancestor of Pharaoh. Pharaoh was the living god who had power over earth and could communicate with the gods in the heavens, while “Ra” was the “Departed God” or the one that ruled the heavens. (Illustration 9—No. 1. Illustration 8—No. 1.)

Most nations speak of the physical and of the spiritual body but with the Egyptians, man and his “double” were mentioned. Pharaoh communicated with his subjects and his “double” communicated with his ancestors and with the gods.

“As Ra the Sun God and his descendants are rulers of Earth and Heaven, all must be submissive to the great rising sun or there will be no peace on earth or in the hereafter.”

This hymn written to the rulers was preserved on an old piece of parchment and it gives a very clear idea of the importance of the ruler and of the way in which his subjects worshipped him. The people sang in a chorus while the harpist played:

"Turn thy face to me, Oh Rising Sun, which lightens the world with thy beauty; disk sparkling amongst men that drivest away the darkness of Egypt,

"Thou resemblest thy father when he rises in the heavens and thy rays penetrate into all lands.

"There is no place deprived of thy beauty for thy words rule the destinies of all lands.

"When thou art resting in thy palace thou hearest all that is said in every country for thou hast millions of ears.

"Thine eye is more brilliant than any star of heaven, and sees better than the sun.

"If any speak, even if the mouth that speakest be within the walls of a house, its words reach thine ear.

"Oh King, gracious Lord, who gives to all the breath of life."

The sun was the emblem of all that was good and noble, of power and strength, of eternity. When the sun rises in the morning it seems to be born on wings, hence, we have the Winged Globe. As the Egyptian sun is most often red, the globe of the design is red and that color as well as the design became a symbol of good and of life eternal. As the sun god was supposed to protect his people in life or death, the design, made in many different forms but always known as the winged globe, was usually seen on some part of the garments of the living and the dead. It is found adorning the front of the head-dress on parts of the jewelry, on fans or on the girdle or skirt. It ornaments the ruler's throne and his chariot. A body was never placed in a mummy case that did not have a winged globe as part of the decoration.

The Egyptian was very fond of thinking of material subjects in the same way he did of the human being, thus, if a man were really two men, physical man and his double, then the world could be regarded as two earths divided by the course of the sun into two parts—Northern earth which is night, Southern, day. The cobra with head erect, ringed neck and swelling throat was the protecting goddess of the South and was the generative power of the sun and on

either side of the sun on the winged globe the conventional form of the cobra is often found.

The Vulture. Osiris was the god of night and ruled the dark world below as well as the living world during the darkness. The protecting deity of the North was the vulture with outspread wings. White was the color for the north also for mourning and to denote reverence.

The Asp. The asp with head erect, and a short thick body was a sign of royalty, divine goodness and immortality and in the front of the royal head dress in the center, was found the head of the asp made of gold and often set with beautiful gems. It was said that the asp would vomit flames and in battle, destroy anyone who dared attack the king.

The Crown. The living Pharaoh, ruler of all Egypt, wore a double crown or a combination of two crowns, the white cone shaped crown of upper or northern Egypt, and the red peaked band of lower or Southern Egypt. (Illustration 9—Nos. 5, 6 and 7.)

In many services the ruler appeared wearing only the crown of the South and when the services were completed this crown was removed and replaced by that of the North. In many other services however, he wore both crowns. Since the ruler was the ruler of both the day and the night, he used the symbols of both kingdoms and red, white and yellow became the royal colors. Because gold was used chiefly by the nobility and to glorify the Gods, the yellows in the costumes became symbolic of high rank and luxury. The Pharaoh's garments were made of the finest white materials and were ornamented in red and gold.

The Seal Ring. The cornelian, a red stone easily polished, was the stone most often used as the set in the Pharaoh's ring and with the scarabaeus carved in the stone was used by him as his official seal. This seal was of the greatest importance for keys were seldom, if ever used to fasten a lock. Those who had something of value secured the doors of their treasure house by wooden bolts set in mud and stamped with a seal. To break a seal, especially a royal one, was a



NO. 10. EGYPTIAN RINGS

1. Ring of Superintendent of the Palace
2. Ring of Nefert-Iti, Wife of Akhenaten
3. Ring of Rameses VI

crime so severely punished that few cared to attempt it. The seal ring was thus the same as the key to the royal treasure house.

See illustration No. 10—Signet rings with royal and private names.

Ring of the Superintendent of the place: Light green and gold. The scarab and seal are made to turn. Dated about 17000 B. C.

Ring of Nefert — Iti, wife of Akhenaten: Shows sacred hawk and key cut from a green stone. Dated about 13700 B. C.

Ring of Rameses VI—Dated about 1150 B. C. Made of dark metal.

Ring of Lotus design—Ring of solid blue-green stone. Design of the Scarabaeus is found in the center, lotus design at either side.

Colors. The colors most extensively used for fabrics and for jewelry and garment design were green, yellow, red, light blue, tan and black. Egypt is noted for the wonderful dyes by which these colors were produced. Cakes of color have been found in some of the tombs which prove that mineral dyes first and later vegetable dyes were used. Of the latter indigo is the best known no doubt but this blue is not so characteristic of the time as the more brilliant and lighter blue that was composed of an ash with wonderful power of resisting chemical agents and neither turning green nor black on exposure to the air. (For further information concerning color composition see "A History of Art in Ancient Egypt" by George Perrot and Charles Chipiez. Vol. 2. pages 334,6,7.)

The Lotus and the Papyrus. The more delicate patterns were made from floral motives, from the papyrus, the symbolic plant of the North and from the lotus, the symbolic plant of the South. These flower forms were conventionalized in numerous ways, all good examples of radiation, proportion and balance. As the God of the Nile united the two kingdoms, the design is found of the lotus blossoms of the south and the papyrus of the north held together by the hand of the Nile God. (Illustration 9—No. 10.)

"In that dusk land of mystic dream
Where dark Osiris sprung,
It bloomed beside his sacred stream
While yet the world was young.
And every secret Nature told,
Of golden wisdom's power,
Is nestled still in every fold,
Within the Lotus flower." — *Wm. Winter*

The Nile Pattern. The Nile by its annual inundation fertilized the land and, giving life to the various crops, was worshipped with great reverence and on almost every costume this simple design, symbolic of the life renewing stream was used. (Illustration 8—No. 4.)

It was not known who the first woman was who thought of embroidering this design on her linen but it must have been a young girl in her teens. The small children wore only a bit of jewelry and no clothing, so clothing was evidently new and a decoration to her, but her feelings were much the same as those of the modern girl who longs for something different and more elaborate than that of her parent's. On a very hot day she probably carried her work with her to the bank of the Nile where she watched the waves as they one after another rolled off into the distance, then selecting from her colored threads a few strands which seemed the most appropriate she set out to embroider the name of the great water god whom she had been taught to worship. Having no alphabet at her command to spell his name, she wove in and out a line which represented to her the waves of the water. Finishing with one thread and surveying it with a critical eye and deciding it a success she wove another and yet another by the side of the first until she made what is now known as the Nile Pattern and the soft green she used is known as Nile green.

The Collar of Golden Rings. In early Egyptian times money was not used in trade nor, did the Pharaoh reward his subjects for service done him in coined money but used golden rings instead. Gold rings were also used by the nobility. In the markets goods were exchanged by the poorer people but the wealthier people purchased what they desired by the use of pieces of gold and by bits of precious stones. The golden rings were fastened together in chains which varied in length and thickness according to the amount to be paid.

To have a golden collar placed around one's neck by the sovereign while kneeling before him was a great honor and distinction and thus the giving of such an ornament became a symbol of affection and respect just as the finger ring did in later years. Many stories have

been told in connection with these collars some of which were set with emeralds, jasper, garnets, rubies, carnelians and other precious stones.

The Scarabaeus and the Pectoral. The sacred beetle or scarabaeus was the emblem of transmigration and immortality and of the god who assisted man through the gates of heaven. The design showing the conventionalized form of this little creature was often used on the garments of the living but perhaps the best forms have been found in the jewelry made for the dead. (Illustration 9—No. 12.)

The ancient Egyptian lived that he might die. Death was a privilege and the best linen was woven for the covering of the mummies, a prayer of special meaning of application to the deceased being said as each fold of the mummy covering was wound on the body and as the people thought, was held in by the covering. The best of the jewelry of the time was made to adorn the bodies of the royal family after being embalmed and made ready for the mummy case.

Furniture was made for the tomb that the occupant might enjoy in the future life all the comforts he had possessed in the past.

The interior of the tombs bore decorations showing the chief incidents in the life of the occupant. It was believed that the occupant's double roamed at will in the tomb and that when he looked at the picture of the table set for a feast, it became real to him and his hunger was satisfied. The doubles were never seen by the living except, when on roaming about after dark, some of the night shadows were seen. The appearance of these shadows or ghosts greatly alarmed the living for it was believed that the doubles would never leave their tombs unless some grave or terrible calamity was about to befall the people.

When an Egyptian died, his body was taken from his home for burial preparation, the vital organs being removed and the body being virtually pickled for many days before it was returned to the house for the burial ceremonies. There the master of ceremonies fastened at the dead man's throat a scarabaeus of green jasper bearing

an inscription which forbade his heart, "the heart which came to him from his mother, the heart which accompanied him on earth," to rise up and witness against him before the tribunal of Osiris. Often the beetle was shown wearing wings and holding balls of fire or the sun between its feet.

For those of royal birth a jeweled case, known as the pectoral because it covered the breast or pectoral muscles, was made for the scarabaeus.

One of the finest specimens of Egyptian jewelry is the pectoral found in the tomb of the son of Rameses II. It is a splendid gold and jeweled ornament in the form of a naos or shrine on which there is a vulture, with wings boldly spread in wide curves, and a sacred serpent side by side, while directly above these floats a hawk on extended wings with seals, emblems of eternity, in his claws and above the head of the hawk is an oval containing the name, without the title of Rameses III.

The Fan. Of all the toilet requisites, the fan is undoubtedly the most interesting to those studying or planning costumes for it has such a close relation to the styles of the garments. It alone would almost suffice to furnish a historical picture of the artistic and technical development of industrial art through all periods for its history can be traced back for three thousand years. The Egyptian fan is the origin of the other styles, which styles existed but did not enjoy the same popularity in every period. The Egyptian fan was not carried by the user but by a special attendant provided for this purpose. The handles of the Egyptian fans were usually flexible and the fan bearer held the fan to one side to shield the owner from the rays of the sun or waved it back and forth to direct a current of cooler air toward the face, or to keep flies and insects away from his master. Some were given the name of "fly flappers." (Illustration 9—Nos. 13 and 14.)

Many of the costume designs were repeated in the decorations of the fans. The fan proper was usually made of leaves or of feathers

cleverly dyed and so arranged to make effective patterns. The support was decorated with jewels or else artfully painted. In most cases the fan bearer was a slave but the Pharaoh's fan bearer was one who through some service to the country or who through ability to take charge of some exceptionally difficult task, won this position of especial favor and honor.

LESSON III.

Make a sheet of sketches showing an Egyptian costume and two or more Egyptian designs. Color at least one design. Notice the proportion and rhythm in the design. Make an original design for a winter waist using an Egyptian design for the ornament. (A & B)

Embroider or work out in beads an Egyptian design. (A)
Make an Egyptian costume out of paper or cloth. Make the ornament out of painted brass and beads. (C)

Arrange on a sheet, bits of modern trimmings, cloth or pictures of costumes which resemble the Egyptian.

CHAPTER IV.

GREEK

*"Choose always and everywhere the best things,
Let no day pass without seeing and loving something beautiful."*
— Frances Mary Steel.

The connecting link between the Egyptian and the Greek Art is the Art of Babylonia, Assyria and Persia.

Man's imagination which finds its expression through Art, is influenced by the changes in his environment. Though the Art of the Babylonians, Assyrians and Persians was greatly influenced by the Egyptians and many designs and forms of costume were the same as, or similar to the Egyptians, that of the eastern countries was filled with more action, free movement and feeling. The whole character of the patterns found show more freedom and quicker thought. This, no doubt, was brought about by the increased action in the every day life of the people.

The people were of a seafaring and warring race and the changes in Nature and their conflicts with other men kept their minds alert and well occupied. If plans were not quickly thought out and as quickly put into action their very lives were endangered or lost.

The costumes were designed for convenience in war, for climbing hills and travelling over rocky country, or for trips on the water which required warm as well as durable clothing.

Garments were made of wool as well as of linen, cotton and leather, and furs of many kinds were lavishly used. After a victory the victors adorned themselves with the spoils of the enemy and the women as well as the men became pompous with their military show.

From these eastern people the Greeks acquired their physical courage and the virtue and action of the soldier, but displayed it in a more refined way. The Greek costumes and ornaments do not show



NO. 11. GREEK MIRROR AND BOWL

the stolid heaviness of the Egyptians or the extreme war-like spirit of the Babylonians, Assyrians and Persians and yet they have a spirit of both with the added beauty and grace which comes from greater refinement and height of thought.

The Greeks influenced the style of the art of the world for ages but Greek Art reached its height under Pericles, between 470 B. C. and 429 B. C.

There is a widespread opinion that the Greek costume consisted of a pair of sandals for the feet and a ribbon for the hair and many of the statues of that time aid in leaving this impression, but this is mainly due to the fact that the Greek sculptors delighted most in modeling the nude figure because they were thus expressing their thoughts in the highest and most difficult manner. It should be remembered that the statues were not made to worship as idols, as the Egyptian statues were, but were made to glorify the Gods.

Greek Costume. The Greek costumes were very simple but perfect in their simplicity. They are distinguished by their refinement of detail, beauty of line, gracefulness and unity of composition.

Mabee's definition of Art seems to apply exceptionally well to that of the Greeks. He says, "Art is the culmination and summing up of the process of observation; experience and feeling; it is the deposit of whatever is the richest and most enduring in the life of a man or race."

The Greeks were close observers and received many ideas from the people of the surrounding countries. As a race they were seldom, if ever, idle. The occupations were numerous and such an interest was taken in their work that it became a great pleasure and joy rather than an irksome task. They firmly believed that a certain amount of work made one happy and that the worker who did not care enough for Art to contribute at least a small portion of his thought and energy was extremely stupid. This being the general idea, the people became experienced in many lines which in turn endowed them with a wonderful feeling for good proportion, harmonious color and refined designs.

There may come a time when some nation will give the world a higher standard for beauty than that set by the Greeks but until that time, the Greek models of the human figure and the Greek costume and ornament will be the standard for all such work and will continue to be called the perfect idea or the ideal.

See illustration No. 11—Grecian Mirror and Bowl. Notice the figures in Greek costumes, the head-dress, fan, Greek fret, anthemion and acanthus designs. The artistic decorations formed by these various units are most interesting.

As the Greeks were very proud of a well proportioned figure, the young people, both men and women spent much of their time in training for athletic sports and for dances. Great festivals were held in which the youths exhibited their strength and grace. Many of the stories of the Olympian Games are common knowledge, how the people from all over the country came either to witness or to partake in these wonderful festivals and how a certain time was set apart during which no warfare was waged that all the people might travel to and from these great games unmolested. The affairs of state centered about these gatherings and the first reliable date is 776 B. C. that of the first Olympian game.

The Greeks were tall and well proportioned and as they exercised a great deal, walking, running and dancing, they became very graceful in all their actions and every part of the body was well rounded and beautifully moulded. The measurements and proportions of both the Greek male and female figures are used as standard today.

With the Greek an abundance of hair was the mark of a nobleman. As a whole the hair of the Greeks was curly enough to be easily dressed and such great care was taken of it that it became very silky. The Greeks were not entirely dependent upon artificial decoration for their good looks and they spent their energies in enriching what nature had given them. Many people have the idea that the Greeks were all perfect physically but this is a fallacy. The poets, sculptors and artists only described the highest development of their race. Women were supposed to be the most beautiful between the

ages of eighteen and twenty-five and the men, from twenty-five to thirty-five. The deformed and delicate were ignored, for to mention them was to cast a reflection on the family. The aged among those of noble birth were cared for but the aged among the poor were often badly treated and left to die.

Since the women faded much earlier in life than the men, the wife was usually much younger than her husband. Before the young women were married the greatest care was taken to shield them from the disagreeable things of life and from the world in general. A court and a secluded part of the house were provided for the young women, not that they were deprived of the pleasures of the household, but that they might enjoy greater freedom with those of their own sex. Groups of maidens went to the shrines to worship and to decorate the statues of the Gods on festival days but for a virgin to go upon the streets alone was considered rude and ill bred.

Many pleasant hours were spent in the house court where the women met to weave and embroider their own apparel and to play games as well as to study. The leading women of the country directed the work at these gatherings. In the Illiad groups of women are described:

“Her royal hand a wondrous work designs,
Around a circle of bright damsels shines,
Part twist the threads, and part the wool dispose,
Whilst with the purple orb the spindle glows.”

The Spartan girls had the most freedom and often competed with the men in wrestling and in dart throwing.

The dress of the men, women and children was much the same. The small infant was carefully wrapped from head to foot with strips of linen. The Greek costume consisted of an under garment, often of fine wool or silk and wool, a dress and an outer shawl shaped drapery.

It is almost impossible to discuss the subject of costume design without touching upon architecture and the other forms of art of that same period. The two main costumes from which all others were modeled correspond in name to the well-known columns, the Doric and the Ionic.

Chiton. The chiton or dress of the Ionic style, is the simpler of the two and consists of two pieces of cloth sewed together to form a straight slip with one part, about two-fifths of the length of the entire garment, folded over to hang straight with the remaining part. The garment was slipped over the head and the entire upper part allowed to hang below the arm pits. The top of the fold was then caught over the shoulders by means of metal clasps while the loose parts were held at the waist by means of a cord. (Illustration 12—No. 2.)

Ionic Style. Beautiful examples of the Ionic costumes are shown on the female figures in the south portico of the Erechtheum of Athens. The vertical folds of the draperies here shown re-echo the flutings of the Ionic column.

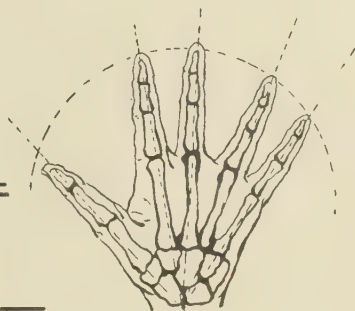
Himation. Doric Style. The Doric style of costume was also made of two pieces of cloth folded together and fastened over the shoulder but the cord was fastened over the fold instead of under it and the himation or shawl shaped drapery was worn over the chiton. The head-dress as of the rest of the costume, was very simple, sometimes being merely a wreath of flowers or of laurel twisted together to make a band. The hair, worn in curls, was fastened by such a band. The crescent shaped diadem worn by Juno was the most common. This diadem was often made of gold and set with jewels but it was delicately formed and the colors corresponded to those of the rest of the costume. (Illustration 12—No. 3.)

Veil. The fold of the Ionic costume was often thrown over the head for a covering but veils of various sorts were used. A veil of the sheerest material was worn by the women of high rank as a sign of modesty but heavier veils were worn by both men and women as a sign of mourning. Reference to veils are to be found through the Illiad and the Odyssey. Of Helen we read:

“O’er her fair face a snowy veil she threw,
And softly sighing, from the loom withdrew.”

* * * * *

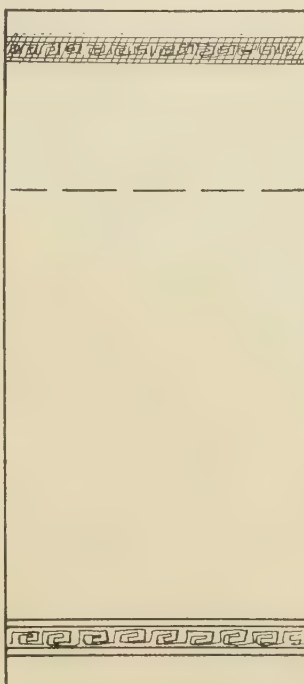
“And veiled her blushes in a silken shade.”



1 PALMETTE DESIGN



2 IONIC



3 DORIC



4 GREEK FRET

NO. 12. GREEK COSTUMES AND ORNAMENT

1. Palmette Design
2. Ionic Costume

3. Doric Costume
4. Greek Fret

Electra being persuaded to unveil and leave off mourning:

“Pull off your veil, dear sister, and this grief forbear,
Speak out, unfold your head, refrain from tears.”

Wool was used most by the Dorians and linen by the Ionians but a chiton of linen and a himation of wool were not uncommon. An interesting description of a woman's costume is given in the fifth book of the *Odyssey*:

“The Nymph's fair head a veil transparent graced;
Her swelling loins a radiant zone embraced
With flowers of gold; an under robe, unbound
In snowy waves flow'd glittering on the ground.”

The dress depended for its beauty on the softness of the material, the graceful hanging or flow of its lines and the way in which it draped but it did not conceal the form beneath it. At this time the number of jewels and richness of the apparel no longer was an indication that the wearer was distinguished, powerful or a leader, this was conveyed by the cut of the garment, the selection of the colors and mode of wearing the chiton and himation. The Greeks spent much of their time in practicing the effect of the arrangement of the draperies. The woman's chiton was long, reaching to the feet, the man's was short barely reaching to the knees but both were subject to many changes by simply shifting the clasp on the shoulders or the girdle at the waist.

Kolpos. In some cases only one clasp was used, thereby draping the garment from the left shoulder and leaving the right arm free of covering. Other examples show the folds which hung from the arm fastened together by means of clasps or buttons, thus forming a sleeve with small openings which showed the arms at intervals. This same effect was used at the side of the skirt which was left open from the thigh down and linked together by studs. The *Kolpos*, the name applied to the picturesque folds which were formed by the hanging corners of the loose edge of the chiton, could be varied widely by merely shifting the position of the clasps or buttons which held the

chiton at the shoulder or by varying the width of the cloth, thus making longer and more numerous folds.

The girdle was sometimes worn around the waist or allowed to drop to the hips, while in still other cases the chiton was held to the body just below the bust and around the hips by a supporting band. The folds of the garment not being fastened in any fixed fashion, the dress could be pulled through the girdle as desired and be thus made long or short at will.

Sandals. Various shapes of sandals constituted the only style of footwear and these were made of leather and sometimes covered with gold.

Colors. The dainty Greek colors were quite a contrast to the hard bright colors of the Egyptians. Golden yellows, light blues, greens, terra cotta and saffron were the colors most extensively used. The gold and white combination was still used for royalty but was no longer used for mourning. Black was no longer used for any other but the mourning garment.

The ladies who took part in the festival parades were described as follows: "Pure tints with which refinement and charity had been associated would through all time continue to be the apparel of virgins and noble matrons who trod proudly in golden sandals at the festivals in which the noble born took part." White robes were among the most beautiful and their whiteness was renewed frequently by the use of chalk and pipe clay. Of Juno we read:

"Then o'er her head she cast a veil more white,
Than new fallen snow and dazzling as the light."
* * * * *

"Do'st thou conceal thy pendant locks with a white veil?"

Many interesting patterns were woven in or embroidered on these veils, among them being the well-known Greek fret and the wall of Troy. In the Illiad, Helen is described as wearing a veil:

"Her in the palace of her loom she found;
The golden web her own sad story crown'd.
The Trojan wars she weaved (herself the prize),
And the dire triumph of her fatal eyes."

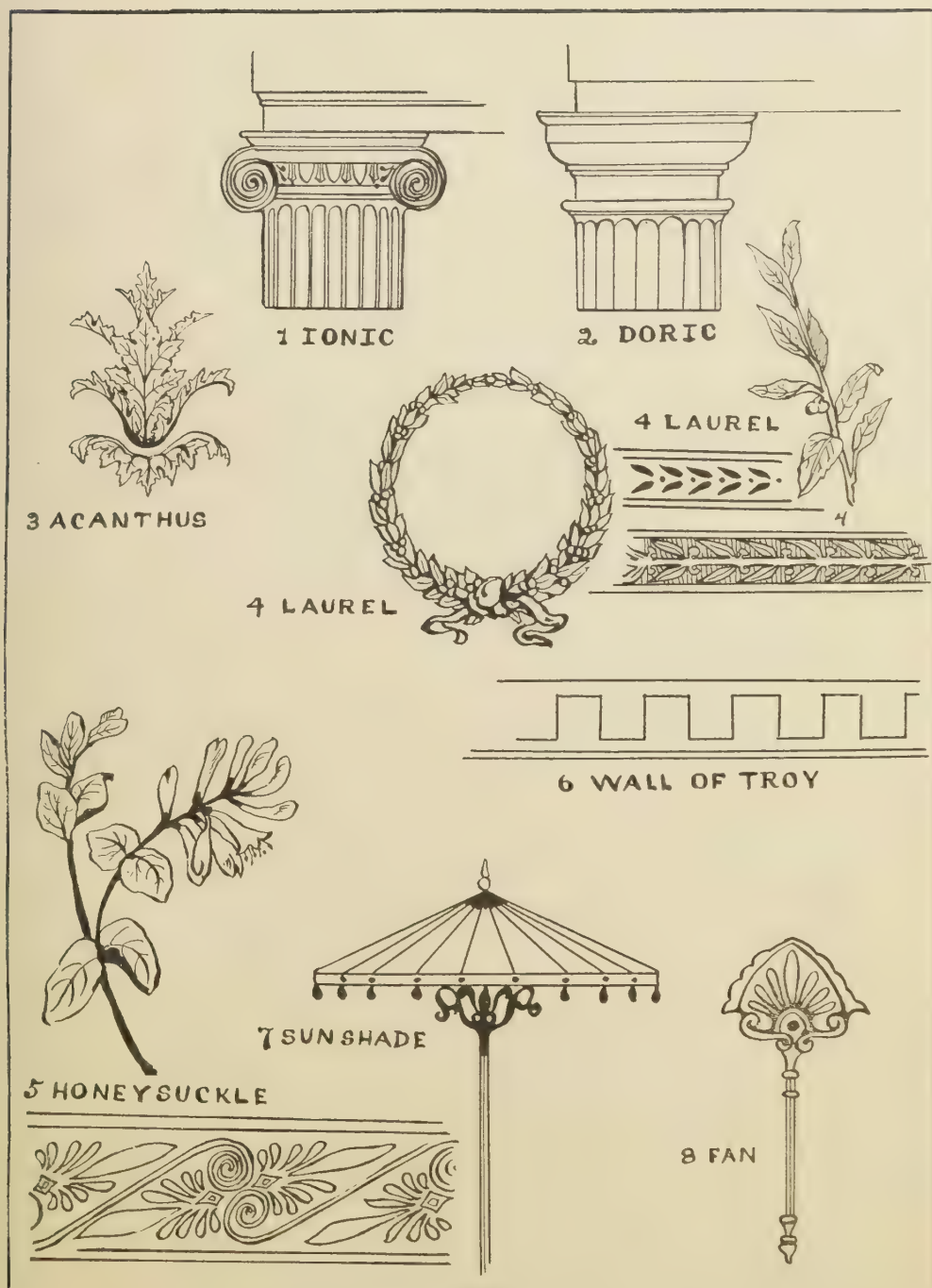
Jewelry. Contrary to the women of former times the Greeks selected and wore jewelry with discriminating taste. Only one necklace was worn at a time and that was so selected that it would add to the appearance of the gown. The jewels chosen were in harmony with the hair and gave a charming effect with the beautiful flesh tints in the women's healthy faces. Dainty fans, of colors to harmonize with the other decorations of the dress, were attractive accessories.

Sun shade. The umbrellas, more aptly named sun shade, for they were seldom used in bad weather, took the place of the Egyptian fan and were made of light silk or fine linen with the handles and supports for the upper part made of gold wrought in the most intricate designs. (Illustration 13—No. 7.)

Mirrors. The mirrors were also treasures greatly admired by the women. "But the daughter of Jove possesses gold mirrors, the delight of virgins." The decorations on these articles as well as those on the costumes are most interesting. (Illustration 11.)

Greek Designs. The designs of the Greeks were not so full of meaning and symbolism as is true of the designs of the preceding ages, but they show a wonderful feeling for the abstract principles in design, rhythm, balance, good proportion and space division, as well as graceful curves and radiating parts.

The Greek Fret. One of the best-known ornaments, and no doubt of textile origin as the rectangular network suggests, is the Greek Fret or "Meander" border. The name "Meander" is said to be taken from a river in Asia Minor, the Meandros, now the Menderes, which flows in sinuous curves. The construction is perhaps the most simple of all the Greek borders and the measurements of the lengths and observance of the rhythmic regularity is peculiar to all Greek patterns. This band has no "up" or "down" or limitation in regard to length. It was based on the square and in general the breadth of the broad lines or ornament is equal to the distance between them. It may therefore be easily drawn on a square network as shown in the illustration. (Illustration 13—No. 4.)



NO. 13. GREEK DESIGNS

1. Ionic Column
2. Doric Column
3. Acanthus

4. Laurel—natural and conventional
5. Honeysuckle—natural and conventional

6. Wall of Troy
7. Sun shade
8. Fan

Anthemion. Besides the patterns based on simple geometric construction, are those which have the natural forms as their motif. These were known as anthemion or flower ornament. They did not directly imitate nature either in form or color but, using such forms and colors as an inspiration and foundation for the imagination, the designer worked out his original ideas in a decorative style. The plants were not selected for their meaning or symbolic significance but for their ornamental possibilities. The plants which could be most successfully adapted to such work seem to be the acanthus, the honeysuckle and the laurel.

The Acanthus. The acanthus was a thorny tree growing in southern Europe and cultivated for its beautiful foliage. The leaves were large and sharply toothed. Since its introduction by the Greeks it recurs in almost every western style, differing only in conception and treatment of the margin and shape of the leaf. The Greek acanthus designs are distinguished by their pointed leaves. (Illustration 13—No. 3.)

The Honeysuckle. The honeysuckle ornament, varying in detail but constant in type, frequently occurs in single examples and in a series in jewelry, dress fabrics and all other decorative art. (Illustration 13—No. 5.)

Palmette. A specifically Greek ornament is the "Palmette" which expresses the delicate sensitiveness of an artistically inclined people. The palmette was constructed after the fashion of the "palma" or palm of the hand. Like the fingers of an outspread hand, a group of leaves, odd in number, or sections of a flower were combined into a symmetrical ornament. The center section was the largest with the surrounding ones diminishing gradually as they approach the sides with the tips of the leaves lying on a regular curve. The lower ends of the sections were disconnected and were divided from each other by slight intervals. In most cases the palmettes were connected or bordered by spiral bands. (Illustration 12—No. 1.)



NO. 14. GRECIAN URN

The Laurel. In its natural form the laurel was an emblem of glory and a sprig of laurel was the prize of the victor. Greek victors were crowned with chaplets of flowers and garlands of laurel. (Illustration 13.)

“Their temples wreath’d with leaves that still renew;
For deathless laurel is the victor’s due.” — *Dryden*.

The true laurel of the ancients was the bay-laurel or bay-tree. It was used in design in both a naturalistic and a conventionalized form for its decorative value.

The many examples of Greek design have been made most familiar to us through their architectural use than almost any other for the treasures now in existence in the way of costumes and textiles are now so rare that we are almost entirely dependent upon the examples to be found in architecture and in pottery for any information to be gained. We owe much to the decorators of the Grecian urn for the history of the time as well as for a knowledge of the costume and habits of the people. Keats in his “Ode on a Grecian Urn” shows that it was more than a piece of clay decorated for a pastime, but that it was an embodiment of the age which has lived to influence many nations.

See illustration No. 14.—The Grecian Urn. Notice the graceful curves and good proportion of the urn as well as the interesting decorations of attractive figures in costume, laurel and honeysuckle designs.

“O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and trodden weed;
Thou silient form, dost tease us out of thought
Or doth eternity; Cold Pastoral
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom they sayest,
Beauty is truth, truth beauty, that is all ye know on earth,
And all ye need to know.”

LESSON 4.

Make a sheet of sketches showing a Greek costume and two or more Greek designs. Color at least one design. Notice the balance, proportion, and radiation in the designs. Make an original design for a summer dress using the lines and proportions found in the Greek. Use the Greek color combinations.

Work in cross stitch the Greek fret. (A)

Make a Greek costume out of paper or cloth, stencil the design. (C)

Arrange on a sheet bits of modern trimmings, cloth or costumes which resemble the Greek.

CHAPTER V.

ROMAN

*“To the glory that was Greece,
And the grandeur that was Rome.”—Poe.*

From the Greek age, when art was perfect in its many forms, when costumes were extremely refined in color and arrangement, when jewels were worn only to make the color of the eyes, hair or flesh tints more attractive, when art was created and studied for beauty's sake, we come to the more gorgeous period, that of the Roman, which is distinguished for its profusion of wealth and jewels, richness of color and of material. As a magnet draws to it all the small pieces of iron within reach, so Rome conquered the countries about her and drew their wealth to Italy.

The Roman rule continued over two periods of art, Roman and Byzantine, these divisions being named for the cities which were the home of the Emperors. The Roman marks the age of the pagan religion, the Byzantine, the beginning of the Christian Era, the capital being changed from Rome in 330 A. D. to Byzantium or what is now known as Constantinople. Though the art of Byzantium may truly be called Roman, since many of the people were of Roman birth and all were of the Roman Empire, the character of the costumes and designs differ sufficiently to warrant a distinctive name. To avoid confusion we leave the Byzantine art for another chapter.

The wealth of all the known world was poured into these two capitals of the great empire, and when we remember the vast extent of the Roman power, extending from the middle of England to the southern part of Egypt and from the Rhine to the Desert of Sahara, we may begin to imagine what treasures might be collected. Besides all the wealth that could be obtained from the provinces, precious metals, jewels, ivory, perfumes and rich fabrics were brought from

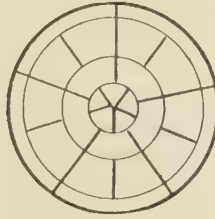
Arabia, Ethiopia and India by a host of traders. With this endless store of material, there was no reason why the Roman people should not have whatever they desired for their personal decoration. It was not a time when the public could use only that which their own country provided, as with the Egyptians, nor did they have to depend on their own or upon their countrymen's skill for their designs, ornaments or embroideries as did the Greeks. Instead of this, the minds and hands of the whole world were working for them, and selecting for them the best from each section of each country.

The Romans were, as a rule, tall and well built, with features showing a decided character. They had straight eye brows, prominent noses and square jaws; the whole figure had the appearance of physical as well as mental power. Due to this, the Roman costumes, though very similar to those of the Greeks, appeared to be very different, the manner of displaying the costume making the difference. The graceful, swinging movement of the Greeks gave way to a dignified, almost pompous stride, and as the delicate curves of the body became straightened, the figure gave a decidedly Roman air to the costume.

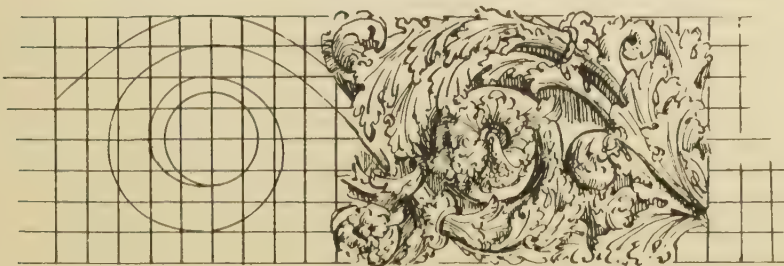
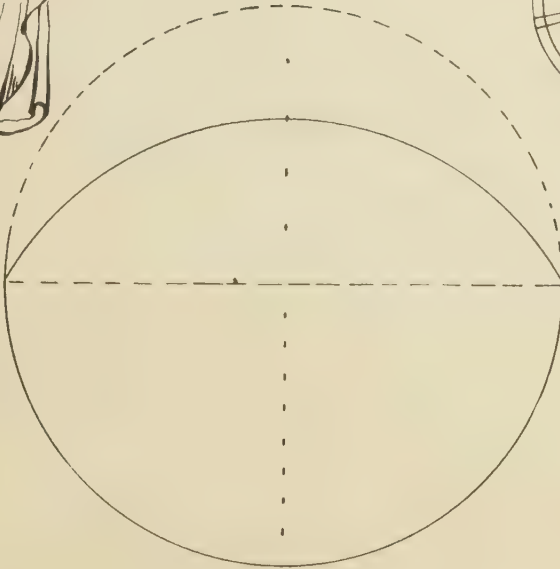
Toga. The true Roman garb and the part of the dress which distinguished it most decidedly was the toga. It appears to have been worn by both men and women; by the poorer as well as the wealthier, at home and abroad; both in country and in town. The Roman toga, to a certain degree, resembled the Greek himation but it had no points. It was in the form of a semi-circle, eighteen feet from tip to tip or about three times the height of the wearer. It was made of soft wool, silk or fine linen, and had a plain or an elaborate border. One end was thrown over the left shoulder to touch the ground while the other end was draped about the body either over or under the right arm and allowed to fall to the rear over the left shoulder. If the ends swept the ground, so much the better as this was a sign of dignity and high rank. If the ends seemed to be in the way, the toga could be kept from dragging on the floor by tying knots in the cloth near



2 TOGA



1 ROMAN ROSETTE



3 SCROLL

NO. 15. ROMAN TOGA AND ORNAMENT

1. Roman Rosette

2. Toga—18 feet from edge

3. Scroll

the ends. It is not known whether the toga derived its form on the body from the mere spontaneous throw of the whole garment, or after the folds having been arranged or draped, were fastened in some permanent way. No fastenings of any sort are visible, but their existence may be inferred from the great formality and little variation displayed in its division and folds. A bag or loop of folds was made to hang over the drapery in front, and the folds were loose enough and ample enough in the back to admit of their being drawn over the head in bad weather, and also to cover the head during religious ceremonies as was the custom of the time. Great rivalry existed among the Romans as to the arrangement of their togas. The most skillful were not at all modest about their accomplishments. The Roman people, as a rule, were rather aggressive in all things, ever eager to impress their associates with their importance. This self-reliance was, no doubt, partly due to the wonderful success they had in conquering the nations about them, thus giving them great confidence in their own ability. (Illustration 15—No. 2.)

No doubt you have often noticed in the plays of Shakespeare, how the Romans step aside from their comrades in order to display the beauty of the toga as they swing it about the body with the right hand and throw it over the left shoulder. They desired to be noticed and receive admiration from those around. Horace, in his fourth epode thus satirizes an upstart:

“Mark, as along the Sacred Way thou flauntest,
Puffing thy toga, twice three cubits wide.”

Priests and magistrates wore the toga pretexta, or toga edged with a purple border. The toga, without rim or border, was called a toga pura. The knights wore the trabea or toga striped throughout with purple, and the generals, during a triumphant entry, wore an entire purple toga to which was gradually added a rich embroidery of gold.

Tunic. The tunic of the Romans was almost the same as the chiton of the Greeks but the love of splendor was too strong to allow the



ROMAN TOGA
AND DRESS



Romans to be content with a single garment of delicate coloring and several garments of the same or similar shape and of different colors were therefore worn one over the other. They were often looped up the waist, so as to show the different colors at the bottom and the sleeves were made of varying lengths, thus giving the same color effects over the arm. The bottom of the shortest garment was often finished with a fringe or heavy embroidery, and for the ladies who were wives of Senators, this shorter garment showed a broad stripe worked in purple and gold. The desired rich appearance was given the garments of the wealthier class by the great variety of oriental silks with their brilliant colors. (Illustration 16.)

Colors. As the colors became more numerous certain colors were reserved for the sole use of certain classes of the people. For instance, the costume of the soothsayer was white with no ornament; that of the lowest class, a sombre color such as tan or gray; the peasantry were ordered to wear a garment of one color only; officers, garments of two colors; commanders of clans, garments of three colors, and so on until those of the royal family were allowed seven colors. The hue denominated purple by the ancients and running through all the various shades of color intervening between scarlet, crimson and the deep reddish blue called purple at the present day, was the sign of royalty and the well-known saying of a child being "born to the purple" when born of rich or distinguished parents comes from the Romans. Garments of academic colors were very popular and later had their place in the college and professional world.

Among other influences, religion had a decided influence on the colors of the costumes of this period. The Roman nation was cosmopolitan in its character, being made up from the subjects of the conquered nations from all parts of the known world. These peoples coming to Rome brought with them various styles and ideas new to the Romans, and were not required to change their habits or even their religion as long as they did not conflict with any of the laws of the state. The people holding public offices were required to attend certain services and festivals given at stated times during

the year. These festivals were given to please the Gods and a few superstitious customs were regarded with respect whether with belief or not. It is said that the state religion was of four types, for the poet, the philosopher, the statesman, and the common people, with a distinctive color and way of wearing it for each. There were also different colors for the professions; blue for philosophy, black for theology and green for medicine. The colors most characteristic of the period irrespective of religion, were royal purple, gold, dark red and a creamy white.

Veil. The Romans continued to use the wreath or the band for the decoration of the hair, and for the women, a veil of exquisite quality was used for a head-dress.

Sandals. Many of the sandals of this period were made of beautiful leather handsomely decorated and colored. Pieces of leather were used for bands of trimmings as well as for foot coverings. Some of the best examples of the decoration of this time are to be found on these leather ornaments and pieces of armour, shields and breast plates.

The men of this period dressed according to their standing in the affairs of the state and the women followed the people of culture and wealth and dressed according to their husband's standing rather than original ideas. The wife, being to some extent independent, selected her garments according to her own liking or, as has been said, "consulting her mirror." Her place in the house was somewhat different from that of the woman in the Greek household. She married at a younger age than the Greek girl, marrying at twelve or thirteen, or at the latest, at nineteen years of age, while the Greek girl married usually between the ages of twelve and twenty-five years. Though the Roman men were usually older than the women at the time of marriage, yet they were sometimes only sixteen.

The Roman women were not shielded as were the Greek women but were permitted to go when and where they pleased and they were not kept in a secluded part of the house but were provided with

apartments in the center of the dwelling where all of them, matrons and maids, congregated, did their spinning, embroidery or like work, entertained their friends, and enjoyed the companionship of the men of the family; and in turn were consulted on all matters relating to the home. The wife was the ruler of both the male and female servants, and was her husband's counselor. In fact, she was not her lord's subject, but was his companion. Shakespeare shows the relation between husband and wife in Julius Caesar:

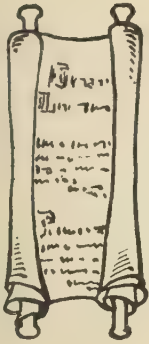
“Portia kneels when she desires Brutus to tell her what
troubles his mind,
Brutus says ‘Kneel not my gentle Portia,
You are my true and honorable wife,
As dear to me as the ruddy drops
That visit my sad heart.’”

And again:

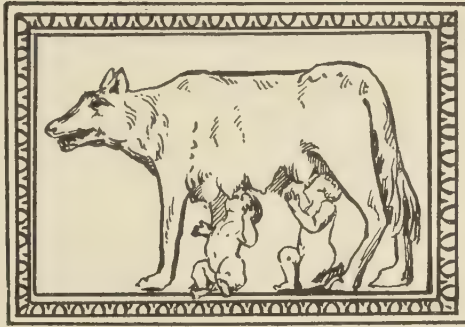
“O Ye Gods! Render me worthy of this noble wife.”

No expense was spared in purchasing the apparel for the Roman women as the men enjoyed seeing the women beautifully gowned and to further this idea the men would, on every possible occasion, present handsome jewels to their favorites. It is from the Romans that we get the custom of giving the ring to the betrothed one; also the wearing of the elaborate gowns at the wedding ceremony and the custom of the wedding trip. With the Romans, the parents of the young people of marriageable age had no active part in the making of the match, this being done by some outsider, an older person. The weddings and the feasts accompanying them, became so costly and the festivals such times of great excitement that some of the young people would become worn out, and would have to go to the country to rest from the social strain. This gradually became a popular custom which has continued to the present time.

Roman Designs. The Romans derived the style of their ornaments directly from the Greeks, and showed individuality only in adaptation



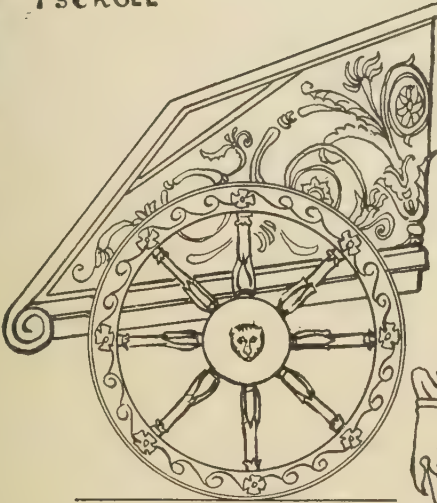
1 SCROLL



2 ROMULUS AND REMUS



3 FASCES



4 CHARIOT



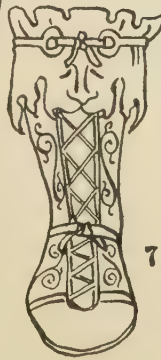
5 HORSE-HEAD



7 ROSETTES



1 SCROLL



6 SHOES



NO. 17. ROMAN DESIGNS

1. Scroll
2. Remulus and Remus

3. Fasces
4. Chariot
5. Horse-head

6. Shoes
7. Rosettes

APPLIED ART DEPT.
HOME ECONOMICS COURSE

and more excessive elaboration. Many of the artists of this time being Greek, it was no uncommon thing to find pure Greek patterns on Roman costumes. This is why many are confused when studying the Greek and Roman styles. One should remember that, during the Greek period, the Greeks made designs which satisfied the simple, aesthetic taste of their countrymen; while during the Roman period, the Greeks who were employed by the Romans as teachers or designers, endeavored to please the pompous, wealth-loving Romans with more elaborate ornament.

The Roman Scroll. With the scroll designs the same lines of construction and the same motifs, the acanthus, anthemion, laurel and olive are used as before. The main spiral lines of the scroll are made more elaborate by a greater amount of foliage and the acanthus leaves are slightly changed because they have round edges in place of pointed ones. (Illustrations 15 and 17.)

The rolls of parchment, called "volumina" or manuscripts, fastened on rods, were often spoken of as the Roman scrolls. These are found in the designs, either tightly rolled or left open ready for the reader.

The Roman Rosette. The beautiful rosettes or designs made after the form of a rose, are found on the Roman jewelry, in the borders for costumes, in many scroll patterns, and all kinds of decorations especially characteristic of this period. (Illustrations 15 and 17.)

Horse and Chariot. Many of the scrolls and rosette patterns are found as decorations of the chariots and the trappings for the horses. The spokes, hub and rim of the wheels were often so elaborately decorated that they formed artistic circular designs. These were spoken of as "wheels of triumph."

Which with their laurelled train
Move slowly up the shouting streets
To Jove's eternal fane."

When the general was victorious he entered Rome in a chariot drawn by four horses. He was preceded by the captives and spoils taken in war, and was followed by his troop. Naturally, the most elaborate costumes were worn by the Romans who participated in, or attended these triumphal entries and the chariots and harness were most elegant. The great chariot races were also festivals of pomp and show. (Illustration 17.)

The Fasces. The fasces was composed of a bundle of rods from which an axe projected. This was borne by the "Victors" whose duty it was to walk before the chief Roman magistrates; to call to the people to make way and to serve as a body-guard. They also executed judicial sentences. The fasces became a symbol of authority. (Illustration 17.)

Though the abstract ornament was most commonly used, symbolism was again beginning to creep into decorative units as, for example, the lamb skin as an emblem of Jason and the Order of the Golden Fleece; the swan, emblem of Venus, goddess of beauty; and the figures of a female wolf under which crouched two children, the symbol of the founding of Rome.

Romulus and Remus. This sketch of the wolf and children had no special artistic value as to the arrangement and design, but it made an attractive spot in ornament of which the Romans were very proud, as they desired to have everyone know about Rome and the legend of its origin. (Illustration 17—No. 2.)

This is the story so often told by the Romans. Numitor, King of Alba, was dethroned by his brother Amulius who made himself king. Numitor and his daughter were put to death and the two sons of Rhea Silvia, Numitor's daughter, were given to the soldiers with instructions to drown the babes in the river Tiber. The soldiers found the river swollen beyond its banks and being unable to put the children in the deep water, placed the cradle holding the sleeping babes in a shallow part of the stream and left them there. The water sinking rapidly,

the cradle soon grounded and the children were found by Faustus who lived near the river, and who chanced to be walking along the bank. When discovered by him a great female wolf stood beside the cradle and he found that the wolf had been caring for the babes as though they had been her own offspring. Faustus, taking the children home, reared them as his own, calling them Romulus and Remus. These boys on growing to manhood became great warriors and finally founded a new city upon the banks of the river where they were found. The two brothers started the great walls of the city, but could not agree upon a construction and Remus, chided his brother upon such a poor construction. Romulus in a rage struck and killed Remus and afterward finished the city and named it after himself, Rome.

The Romans often speak of their own people as the "Wolf's litter." In "Horatius" we read, —

He smiles on those bold Romans
A smile serene and high;
He eyed the flinching Tuscans,
And scorn was in his eye.
Quote he, "The she-wolf's litter
Stand savagely at bay:
But will ye dare to follow
If Astur clears the way?"

As the center of the world's civilization moved gradually toward Constantinople, the costumes and art in general began to show the influence of the Orient. A still greater influence, that of Christianity, also, was to make a decided change in art. This development of thought was destined to change the government as well as the art of the succeeding years; for soon the most powerful nation was to be ruled by a Christian Emperor, Constantine. The costumes and decorations took on a new form, the classic costumes, composed mostly of drapery were combined with the slightly fitted garments of

the East, and the new style became known as the "Byzantine;" the period known as the "Ancient" ended and the Middle Ages and Christian Era began.

LESSON V.

Make a sheet of sketches showing a Roman toga and two or more Roman designs. Color at least one design. Notice divisions of the circular forms and the effect of spiral lines. Make an original design for an evening cape or wrap using the draped effect suggested by the toga. Use the rich Roman coloring.

Make a small bag out of stained leather or embroidered cloth showing Roman design. (A)

Make a Roman toga out of paper or cloth. (C)

Arrange on a sheet bits of modern trimmings, cloth or prints of costumes which resemble the Roman.

CHAPTER VI.

BYZANTINE

“Now faith is the substance of things hoped for, the evidence of things not seen.” — Hebrews.

Rome and her inhabitants were so bound up with their pagan traditions and beliefs that Constantine thought it almost impossible to Control a Christianized empire from that city as a center. Accordingly he founded a new city, Byzantine, later named Constantinople in his honor, where religious conservation should place no further impediments in his way. After careful deliberation this city was chosen for its advantageous location. It is situated on the European side of the Channel Bosphorus, near to its opening into the Sea. The narrow arm of the sea, called the Golden Horn, extends into the land so as to form a safe and most commodious harbor, with water of sufficient depth to float the largest men of war. His wisdom in selecting this commanding situation, the gate-way between the East and the West, has been universally recognized and the site has often been contended for by both the Orient and the Occident.

Rome had become too military to inspire her subjects with the sentiment and feeling necessary to produce an interesting art. It was in a decline, cold, and in detail uninspiring. Though the public lacked a clear conception of the purpose or style of the new art, with slow but persistent growth and development, they were able to blend the various elements which contributed to its formation, into an organic whole and leave to the world a style of their own.

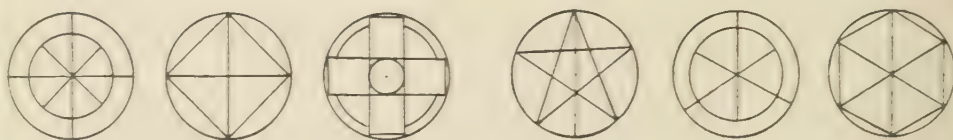
The best craftsmen from all the accessible centers of culture were enlisted in the new capital, and in the atmosphere of excitement and the awakening of a new religious feeling, produced designs which best expressed the innermost thoughts of the people.

Though this period is known as a Christian age, it is to be remembered that the people wearing Byzantine costumes were not all Christians, but had the beliefs of many other religious sects. The different nations had mingled to such an extent, that it could scarcely be said that there was any decided type or characteristic of this period.

The style of dress of this period goes to the extreme in both ways, some growing richer and others becoming more simple. There seemed to be no limit in the use of gaudy colors, costly jewels and elaborate materials. The people were lavish in their use of the newly found treasures and this period is marked by the grandeur of the personal adornment. Whole dresses were covered with patterns of precious stones or with bits of beautiful glass held in embroidery similar to the mosaic designs. Gold and silver cloths were used for head-dress linings, spangles covered the veils and the people have been accurately described as walking jewelry shops worth thousands of dollars.

The Gown. The form of the dress was changed but little, though the extensive mass of drapery was missing. The tunic of the Romans became the gown of the Byzantines and the toga became the mantle. The gown was made more shapely about the neck, being gathered at the neck into either a wide or narrow band, or cut in a plainer fashion to fit the throat. This is illustrated in the painting of the Christ Child by Hoffman. (Illustration 18.)

The Mantle. One gown was worn over another and arranged to show the various colors at the bottom or else in panels down the front. As the designs became more irregular in shape, the neck and sleeves took on different forms, thus giving a greater variety to the lines of the costume. The sleeves gradually became better coverings for the arms and the girdle changed to a handsome belt or twisted sash. The mantle, coming from the semi-circular Roman toga, remained about the same in form but was smaller. It hung in folds from the shoulder to the bottom of the skirt or trailed on the ground,



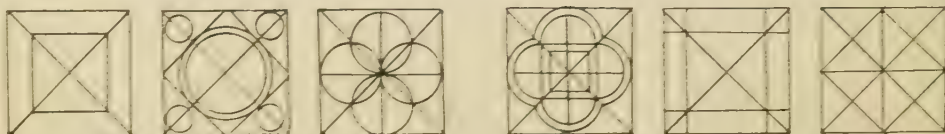
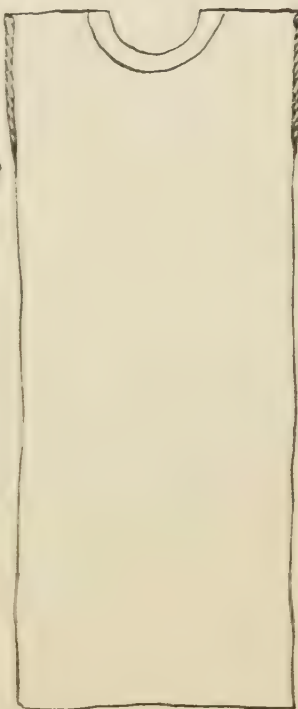
2 CIRCLE



4 HOLY MONOGRAM



3 GOWN



1 SQUARE

NO. 18. BYZANTINE COSTUMES AND ORNAMENTS

1. Square and its subdivisions
2. Circle and its subdivisions

3. Gown
4. Holy Monogram

but the front was fastened with a cord or clasp rather than being draped from one side over the other. (See Frontispiece.)

Sandals. Shoes and sandals similar to those of the Romans were still worn.

Veils. Veils continued to be the most popular head-dress, but were not so loosely draped as in the classic period. A band of cloth or of metal set with precious stones encircled the head just above the brow and held the veil in place. This gave another opportunity for a greater play of color, as a cloth of beautiful color and texture could be placed over the head before the veil was put on.

The hair was worn in long braids decorated with long strings of pearls and other jewels.

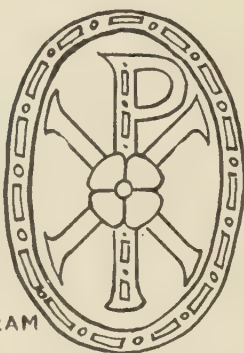
Designs. The designs of the textiles gave the garments a most interesting appearance. Some were covered with figures, such as the Gospel figures, and all manner of conventional floral patterns were used; those of beasts inclosed in geometric patterns were not at all uncommon. Tapestries and fabrics with inwoven designs seem to have been the most artistic, though the embroidered and applied figure designs and printed fabric designs were more popular.

Tapestries. Rare pieces of the tapestries of the time which have been preserved and are now to be seen in different museums show that the warp and the woof were sometimes both of linen; at other times of linen and wool, while at others, the warp was of silk. There were rarely more than twelve colors employed, purple, violet, brown and red for the background and violet indigo, pale blue, two tones of yellow, orange, several tones of green and a blue black for the weaving of the designs. Large tapestries were used like silks as hangings in churches. Some smaller ones were used to adorn the garments of the living while still others were used on the linen tunics for covering the dead. All of these are of value to those who are interested in the designs of this period, for all are characteristic of the time.

The ornaments of the pagan and Christian worlds were combined in this period, one adding strength and the other richness of form



2 DOVE



1 HOLY MONOGRAM



3 LAMB



4 CROSS



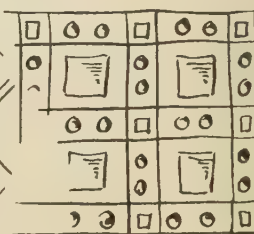
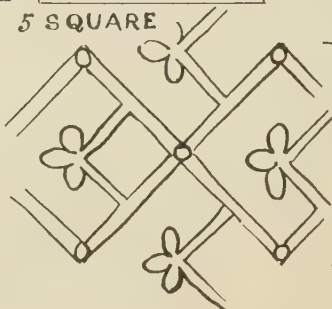
5 SQUARE



7 PEACOCK

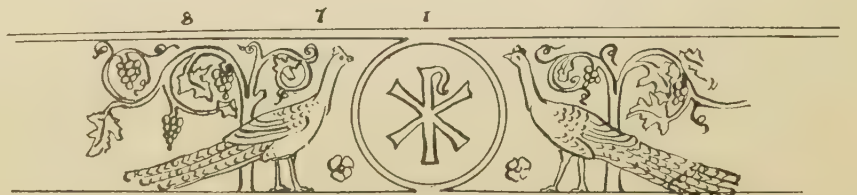


8 VINE



SQUARE AND CIRCLE DECORATED

7 PEACOCK



NO. 19. BYZANTINE DESIGNS

1. Holy Monogram
2. Dove
3. Lamb

4. Cross
5. Square
6. Circle

7. Peacock
8. Vine

and of color to the new units. The traditional shape of the Greek and Roman period was united with the emblems of Christianity. The designs were both formal and pictorial; that is, the constructive lines were geometric in shape, but the detail was often naturalistic. The whole surface of the cloth was frequently laid off into circles or into squares connected by circles. These forms enclosed scenes from the Bible or incidents in the daily life of the people. Elaborate borders were made after the same fashion as well as the frets which were combined with the floral decorations.

Colors. The colors most characteristic were those found in metals, and jewels, copper green, golden yellows, silver gray, etc.

The Holy Monogram. This is the one design that stands out more forcibly than the others, because it was used as Constantine's standard when he accepted Christianity as the state religion. It was the combination of the first two letters of the Greek word for Christ and was known as the "Monogram of the Savior," "the Cross of Constantine" or the portentous sign he saw in the heavens, "The Precious Sign Potent." In this design it will be noticed that even the construction lines are suggestive of the semi-circle and the square. (Illustration 18—No. 4.)

During a campaign against one of his rivals, Constantine is said to have been converted to Christianity. He was invoking the gods of success on his cause when suddenly there appeared a pillar of light in the sky in the form of a cross, and beneath it the inscription, — "IN HOC SIGNO VINCES." "In this sign thou shalt conquer."

The Circle. The circle was an emblem of eternity, it having no point which could be considered the end. This idea was often used as a decorated circular band, a wreath, a plain band enclosing the square or cross, or merely as construction work as previously mentioned. (Illustration 18—No. 2.)

The Square. This was symbolic of the New Jerusalem, and was used as the foundation for many of the most elaborate designs. "And the

city lieth four-square, and the length was large as the breadth; and he measured the city with the reed, twelve thousand furlongs. The length and the breadth and the height of it are equal." — Rev. 21-15.

The Cross. The cross had been used in many forms during the classic period, but the Byzantine cross has peculiarities of its own, the lower limb is the longest, like the so-called Latin cross but the extremities of the top and arms expand, rather than continue straight. This cross covered with jewels or displayed in a field of stars, often seen with this design, was supposed to have been associated with the vision of a radiant cross seen in the sky between Jerusalem and Golgotha. The cross raised on steps, or rising from two acanthus leaves, and the cross with double traverse, often called the patriarchal cross, were other types of cross used. (Illustration 19—No. 4.)

The Vine. The vine was used with other forms of ornament and symbols for decorative borders and medallions ever suggestive of the text "I am the vine ye are the branches." (Illustration 19—No. 8.)

The Dove. The dove was either represented in downward flight with outspread wings or soaring in the air carrying an olive branch. "And Jesus, when he was baptized, went up straightway out of the water: And Lo! the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him." The idea of the dove carrying the olive branch was taken from the story of the Ark: (Illustration 19—No. 2.)

"And again he (Noah) sent forth the dove out of the ark;
And the dove came unto him in the evening; and lo in her
mouth was an olive leaf plucked off."

The Lamb. The lamb was the symbol of Christ and carried the cross or holy monogram. (Illustration 19—No. 3.)

"The next day John seeth Jesus coming unto him, and saith,
Behold the Lamb of God, which taketh away the sin of the world."
John 1-29.

As the Christian religion was a new one, and the people were anxious to show all their feelings in a public way, even the colors had a religious significance, still adhered to in the decoration of some churches. White was the symbol of the Creator, or of purity; blue, of the Virgin Mary, Heavenly Trust and Sanctification; red, of divine zeal, the creative force and the love of God; purple, of dignity; green, of eternal youth; gold, of virtue or the glory of God; bright yellow, of fruitfulness; violet, of humility and suffering. Metallic effects of all kinds are characteristic of the decoration of this period.

After a people have been surfeited in the way of elaborate dress and intricate jewelry they grow tired of it and go back to the plainest of garments and ornaments. This was true of the Christians who, in their longing for simplicity in every form, discarded all and adopted simple garments with neither ornaments nor gay colors. This same revolt against the ornate has often been repeated in history, and the same results have always followed. For a time, the people have been contented, but it is human nature to love variety and, as with the early Christians, the simple things gave way to those with more life and greater attractions. The Art is gradually built up to a point where the best of the nation is shown in it, then the love of over-decoration by those having less ability, drags it down again, only to be started afresh by some other group or nationality.

The time of the beginning or a reform is never so interesting and the styles of costumes during such a period have never had any great influence on the styles of succeeding periods. It is when art is at its best, when people are alive to all that is around them; when a simple growth has developed a beautiful form, and has not yet been destroyed by exaggeration that the best forms of costumes and ornaments are produced. Hence, we omit the uninteresting part of the history of the Occidental world, and study the Orient, not to return to the Occident until it is filled with more that is attractive and influential.

LESSON VI.

Make a sheet of sketches showing a Byzantine costume and two or more Byzantine designs. Color at least one design. Notice the combination of the circular and square spotting. Make an original design for a silk waist, using the circular lines found in the Byzantine style. Select beads of Byzantine metallic effect for the ornament.

Make a long girdle with a decoration showing the constructive lines of Byzantine style and detail of original design. This decoration may be placed at the end of the girdle and be made of beads, embroidered or dyed. (A) Make a Byzantine Mantle or Gown out of paper or cloth (C) Arrange, on a sheet, bits of modern trimmings, cloth or prints of costumes which resemble the Byzantine.

CHAPTER VII

ORIENT DURING THE MIDDLE AGES

SARACENIC, CHINESE AND JAPANESE

*"Beauty is nature's coin, must not be boarded
But must be current, and the good thereof
Consists in mutual partaken bliss,
Unsavoury in the enjoyment of itself:
If you let slip time, like a neglected rose
It withers on the stalk with languished head."* — Milton.

The arts of the Christian and the Pagan worlds were united at Byzantium, and there again they separated, not according to geographical divisions but according to differences in style. Each of these divisions left its imprint on the other, and each profited by the experiences of the other, but after a certain period of development, one was destined to continue its rapid growth, while the other was to remain the same or to deteriorate. For a time the widespread appreciation and the liberal patronage of the arts by the Khalifs made the Oriental the most prominent and influential style. Neither before nor since has it shown such originality in its decorative arts. It seemed to give the world the best it could produce in the Middle Ages and the years since that time have only shown copies of the wonderful patterns thought out and executed then. The Orient having had the classic art as a foundation for its civilization, produced articles of rare beauty but did not have the material with which to build as great a work in the future as the Occident, for the people lacked the independence, the sincerity and the energy that builds up a progressive nation. A spirit of superstition, of fear, and of deception, together with the corroding effect of indolence was destined to destroy the individuality of this people.

To avoid confusion, we will divide the Orient into three great sections; that controlled by the Japanese, that by the Chinese, and that controlled by the Mahometans.

Saracenic. As the followers of the great prophet Mahomet were the most powerful and produced the best art, the prevailing style became known as Saracenic; after the many wandering tribes of Saracens or Mahometans. This subdivision includes the Arabian, Mosquesque, Persian, Indian and Sicilian art, all of which have the same characteristics yet differ somewhat in detail. It was during the Mameluk dynasty, A. D. 1250-1516, when the Mosque of Cordova and the Alhambra were built, that the Mahometan art reached its culmination so during this period, the textile fabrics, the illuminated books, the ivories, the arms and armor, the architectural decorations and the costumes are the most interesting ones to study.

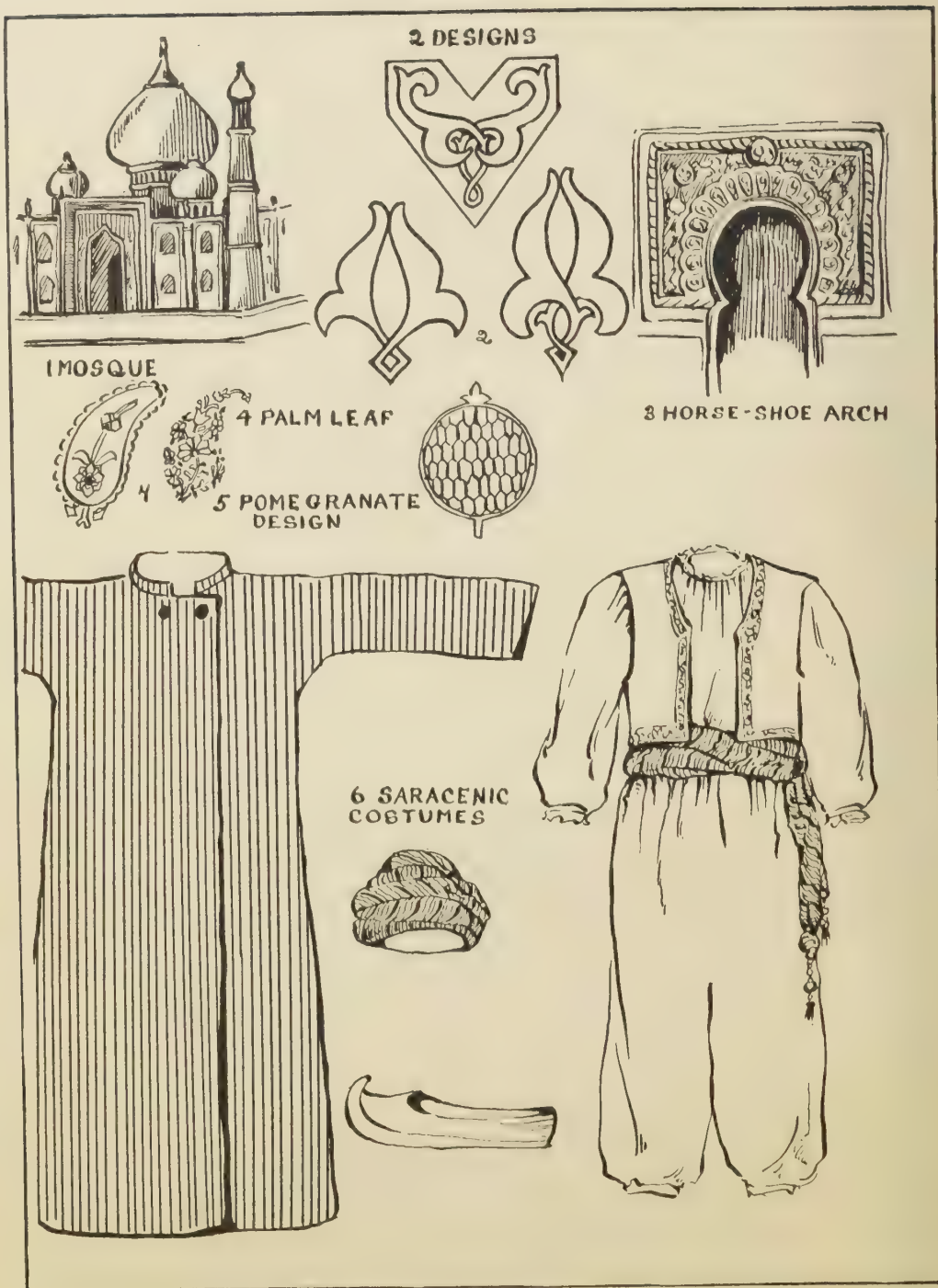
A typical Saracen, made a most attractive figure in his long loose garments as the movements changed from a quick, light step to a slower, almost steady tread. The Saracen was tall and well proportioned with a sinewy body, and with a complexion, not exactly swarthy, but full of the rich brown color found in a parched coffee berry. His hair was dark, his eyes deep-set and either black or dark brown, ever piercing and full of meaning. Though the draperies were sometimes heavy, they were always soft and took on the lines of the figure. There was nothing clumsy or stiff about the appearance of the people, for the garments were always skillfully carried. It is interesting to contrast these figures to the knight encased in his armor, or the Elizabethan lady in her stiff costume of the Occident.

The clothing of the legal wives was usually of the finest material adorned with the finest jewels the country could produce, but the raiment of those in the harem varied according to the wealth of the master, and according to the impression the woman's beauty made upon the master's critical eye. The bride's wedding garments were provided by the groom's father, and their value depended upon his generosity.

The garments of the men were similar to that of the women but no attention being paid to the children, a straight piece of cloth was considered sufficient to throw around the little body.

Saracenic Costume. Veils. The under-clothing consisted of loose, one-piece slips, some long, others short, of linen or of silk. The outer garment was a straight gown similar to, though not so full as the Byzantine dress. The sleeves, however, were frequently cut to fit the arm, instead of being a loose part of the cloth tied at the waist. A long sash of very soft and beautifully woven material girdled the waist and hung in long folds at the side of the figure, the ends often being tied into a shape similar to a tassel. The women wore beautiful veils which covered the head and a part or all of the gown. For a bride the above mentioned costume was enhanced by a scarlet or some very bright colored veil, which only the oriental people could weave and dye successfully. This covered the figure from the top of the head to the ground and in some cases was allowed to sweep the ground. This left unconcealed, the lower part of the face and portions of the hair, which was braided and entwined with strings of pearls, turquoise beads or gold ornaments. A beautiful white veil was drawn across the face just below the eyes. Thus all was hidden from the bridegroom and his family, except the eyes and the faint glimmer of the bride's jewels through the tissue covering them. This same form of dress, though not quite so gay, was worn by the women after their first wedding.

Harem Costume. The other decided form of women's dress, the harem costume, was somewhat different. The upper part was a short loose waist with large sleeves drawn in at the wrist and partly covered by a sleeveless waist known as the baleria jacket. The skirt was very full and was divided part of the way up from the center of the bottom, and gathered in at the ankle. Very sheer veils of many colors were used with these costumes and were most gracefully handled by the women in their dances.



NO. 20. SARACENIC COSTUMES AND ORNAMENT

- | | |
|-------------------------|-----------------------|
| 1. The Mosque | 4. Palm Leaf |
| 2. Conventional Designs | 5. Pomegranate Design |
| 3. Horse-Shoe Arch | 6. Costumes |

Jewels. The men's costumes were similar to the women's but were made of heavier material, the mantle hanging from the shoulders and a square piece of cloth fastened on the head with a coil of wool rope or a turban taking the place of the woman's veil. Splendid jewels of every description were an important part of the personal decoration and the wealthy presented them to their friends on every occasion. Many an interesting story has been woven about a lost pearl, an unlucky opal, or a sparkling diamond. It was not uncommon for one of high rank to own a chest of jewels of as great value as a modern commercial man would have invested in his business. If the father of a bridegroom elect went to invite a friend to the wedding, he took a gift with him, often a jewel. As errands varied in importance and meaning, so the jewels varied and soon the different jewels each took a fixed significance for all the people, and thus the symbolic meanings of the various stones have come down to the present day. The sapphire became the sacred stone; the diamond, the symbol of pride; the crystal, of truthfulness; the garnet, of deep affection; the agate, of long life and the coral, signifying the anticipation of marriage.

There was a certain mystery about these gems. The lights in the crystal which seemed to take on definite shapes, thus foretelling the future; the changing of the colors of numerous stones when surrounded by cloths of contrasting colors, and the way in which a diamond seems to give off light rather than reflect it in the dark, seemed almost supernatural and appealed especially to the imaginative oriental people.

Colors. Many of the beautiful color combinations in the silks, embroideries, rugs and hangings were no doubt selected from or influenced by the color of these stones which held such a charm over the minds of the people.

The Orient was divided into provinces and the people, with the exception of the rulers and those selected to take part in war-like expeditions, were kept in their own district all their lives and were not even allowed to marry an outsider or to participate in any

occupation not practiced by their ancestors. Each of these provinces had its own occupation. For instance, in one province the people would weave a certain kind of cloth, in another a particular style of rug, while in another the people might work on jewelry of a certain pattern. This accounts for the similarity in the work and for the variations of detail peculiar to a specified design. The modern idea of the factory in which different men fashion different pieces of wood which are put together by one, polished by another and packed by a third, and each becoming proficient in his own special kind of work, is not so vastly different from the old oriental province plan. The modern man, however, may select his own trade and change at will. The old system had one great advantage in that when the race was capable of planning its best designs, the workmen were able to execute them in the best possible way.

The Koran. The Koran, the Mahometan Bible, was the law and all the followers of the Prophet abided by its teachings. Its teaching was that all were ruled by an unchangeable fate and that any effort on the part of the individual to change his station in life would only add to his discomfort and cause a greater calamity to fall upon him. This accounts for the indolent spirit of the nation, for why should a man endeavor to plan anything for himself, if in doing so he is only displeasing the one Divine God and thus causing himself great unhappiness? Or, again, if prosperity and all to be gained by his ambitious efforts were not intended for him, why should he struggle to attain them? It was folly even to think of it. The Mahometan's religious ceremonies were seldom, if ever, neglected but they had little or no influence on his social or domestic life, in tending to make it sweeter or better. Religion was for men alone, and was not in the least essential for the women, as it was considered impossible for a woman ever to enter the gates of the Celestial world or to share in any measure in the good fortunes of the men in the future world. The entire thought of the men was centered on themselves, and anything that did not add to their comforts or their pleasures was deliberately put out of mind. A man and his whole family lived by deception

to gain the end for which they were working. While the wife was trying in every way to cheat her lord, he was practicing the same scheme on those with whom he traded. The children were trained to be cunning and quick, and by the time they were grown, they were excellent students of human nature. As a race, they have been called a race of mind readers, for they could often read a western man's mind with greater insight than was shown by the man himself.

A Mahometan was allowed to marry four wives, to each of whom he was supposed to show an equal amount of affection and to adorn each equally well. He could divorce any of them at pleasure; could take them back three times if he so desired; but after the fourth divorce, a wife must have become a wife of another man and then divorced, before her first lord could marry her again. The number of women in his harem was unlimited by law; only by the wealth of the man himself.

The oriental woman's position in the world was as different from that of the occidental as day is different from night. Roman companionship and freedom she never knew. She was a slave to her lord, married when a child of twelve or thirteen, to anyone whom her parents chose, divorced when her husband so desired it, or she might be reared for life in a harem. She concealed all her feminine beauty, veiling her head and most of her face. She was not permitted a voice in the affairs of either her own or her husband's life. Thus it is no wonder that those who naturally resented such laws and customs should develop characters so full of cunning and deceit that they often caused the ruin of men. Those of lesser will-power submitted to a life destined to decrease the mental powers and check the progress of all the work requiring individuality and thought.

Saracenic Designs. The Saracenic ornament is most formal in design and arrangement; marked by its geometrical forms, interlacing and symmetrical lines; its many inscriptions or texts from the Koran, and its absence of natural forms. The religion forbid the

naturalistic representation of animal life, so the interest in the fine arts, painting and sculpture was replaced by a liberal production of architecture and decorative art. As the Arabs were a powerful and wealthy tribe, they conquered many countries, during the Middle Ages and exerted powerful influence over the art of those countries. For instance, in Spain, though not of the Orient, in the decoration of the Alhambra built by Mohammed ben Alhamar, are found some of the most beautiful Saracenic designs.

See illustration No. 21.—Textile of Saracenic Design. (Original in Hispano-Mauresque, New York City. This piece of cloth shows the geometric designs, good space division, interlacing bands, conventional units and variety of forms all so characteristic of the Saracenic ornament. Notice the balance of design and color.

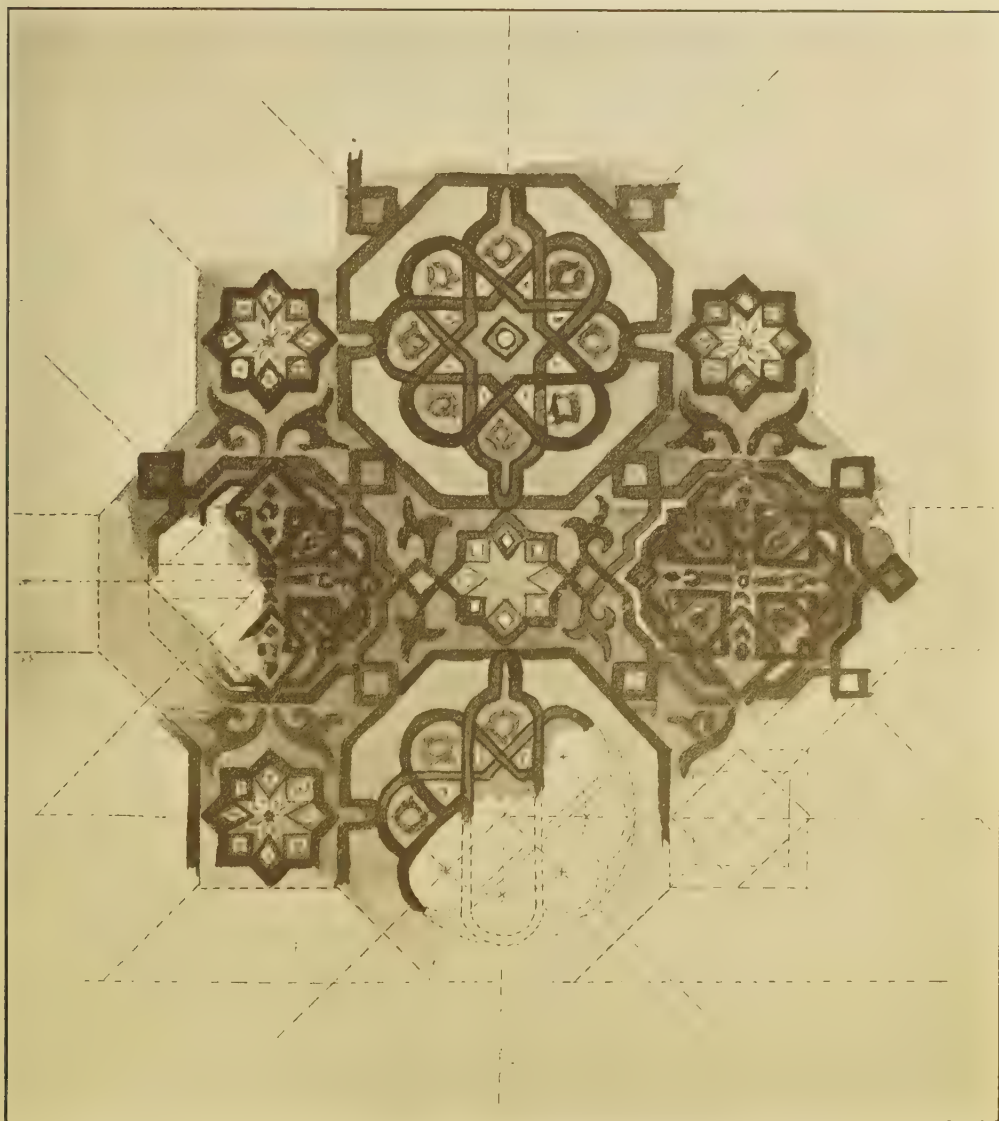
Oriental Rugs. The best known product of industrial art, so full of beautiful ornament and color is the Oriental rug. The patterns originated in the Middle Ages, have been copied generation after generation until many of the modern rugs show the ancient designs. These old rugs, though soiled and worn in holes are to be found in art museums. The remarkable coloring and detail of ornament is as charming now as in the days when the weavers first produced the finished article.

The rugs were not only used as floor coverings but they served as ornamental panels for the walls, couch covers and other furniture coverings. Pieces woven of the same material, similar colors and designs but lighter in weight and finer in texture were used as shawls.

The progress of weaving and dyeing of the various makes of rugs is most interesting and the study of the colors and designs most instructive. The subject is too large to discuss at any length in this small volume, but a few of the most familiar units of design and various makes are mentioned.

The rugs from Ispahan, Khorassan and Shuster, Persia, were distinguished for their velvet-like finish, beauty of design and durability. The best rugs were closely woven. In a Khorassan a long palm, herati or floral design and the color magenta are to be found.

The Turkish rugs are not so finely woven as the Persian; they are soft and thick, but usually have a looser texture. The goat's



NO. 21. SARACENIC DESIGN

hair is extensively used. The Smyrna rugs are produced by weaving the hair of the goat into the mohair. The Ladik prayer rugs are small but most interesting in design, often showing forms representing the entrance to a Mosque with a field of a solid color, such as a rich wine-red. The Mohair rugs are made of the soft, silky hair of the Angora goat, beautiful but not so durable.

The Beluchistan and Afghanistan rugs of India are thick and heavy, the wool is soft and the pile left rather long. An abundance of goat's hair and camel's hair is woven into the wool. The colors are usually of rich dull tones of blue, red and brown with markings of white or ivory. The designs are generally geometric and bold in effect, showing that they were woven by tribes who combined strength with skill.

Palm Leaf. The palm leaf is found in Saracenic ornament with regular contour, plain or small floral design as center, or composed of a floral branch without distinct outline. (Illustration 20—No. 4.)

Henna. Henna, a shrub that grew in Arabia and Persia, was a popular plant with the Oriental people. It furnished a wonderful coloring matter for various purposes; its leaves were used as motifs in numerous designs and its white blossoms were used as decorations, though not so often copied in the ornament. A paste made from the powdered leaves, water and catechu was employed by the women to stain their nails and the tips of the fingers; the men also used it as a hair dye.

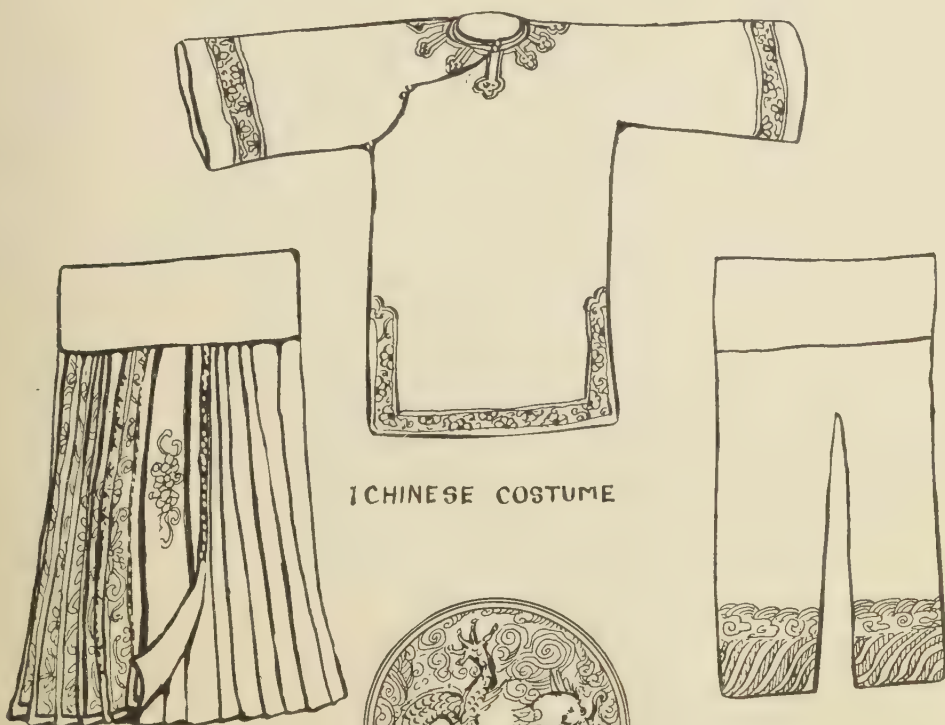
Pomegranate. The design copied after the form of the fruit of the pomegranate is circular in shape and divided into small sections representing the many seeds. The tree is a native of the Orient, the fruit about the size of an orange, shows very interesting coloring and spacing when cut into sections. The seeds are separately covered with a crimson pulp. (Illustration 20—No. 5.)

Mosque. The form of the mosque and the horse-shoe arch are often seen in the ornament. This style of arch, supported by pillars, was

copied after the Byzantine style. Its naturalistic ornament was replaced by Arabic letters and conventional designs, and its shape slightly changed. (Illustration 20—No. 3.)

Chinese. The Chinese people of the northern realm also had strong, lean bodies but they were not so tall or so graceful as the Saracens. Their hair was black and shiny, their skin yellow, their eyes small and dark but not so piercing in their gaze as the southerners. Their character, as is true of all nations, was displayed in the selection of the dress. The Chinese tastes were almost child-like in their simplicity, the patterns being of a more naturalistic effect, delicate and retiring, rather than forceful and strong. A maiden on being spoken to, always drooped her head, for to look another straight in the eyes showed a lack of refinement. The garments and the designs on them took on this same meek spirit of surrender. The soft silks were not draped, but were cut to form a straight garment which seemed to be arranged in certain decorative shapes with each move of the body. The patterns were of flowers with flexible stems and so designed as to be most pleasing in arrangement. The whole effect was very different from the strong, beautiful Saracenic costumes and designs, yet each was charming in itself, as becoming to the wearer and as characteristic of the life of the people.

Chinese Costume. Men, women and children wore garments of the same shape. The under garment was a short coat of cotton or linen and in shape like that of the Saracens. The outer garment was of similar shape, and was fastened about the neck and made double breasted with one part fastening on the shoulder and another part fastening under the arm. The sleeves of this outer garment or gwadza, were slightly looser than the under garment and were made long enough to drop below the hips. The skirts of the common people were made of cotton or linen and were in the shape of straight loose trousers but their more festive gowns had skirts slit at front and back and hung in many plaits. This skirt was worn over the trousers. (Illustration 22.)



1 CHINESE COSTUME



2 DRAGON



3 PAGODA



4 PEONY



5 CHRYSANTHEMUM

NO. 22. CHINESE COSTUMES AND DESIGNS

- | | |
|------------|------------------|
| 1. Costume | 4. Peony |
| 2. Dragon | 5. Chrysanthemum |
| 3. Pagoda | |

Shoes. The feet of the wealthy women were bound when they were children to prevent them from growing, thus rendering the women absolutely helpless. Their very small shoes were worn only as bits of ornament. The men and women of the lower classes wore sandals and in cold weather a coarse cloth stocking cut in the shape of a shoe with a slit between the first two toes for the sandal strap. Wooden clogs were worn in rainy weather. These gave height to the figure and made it appear as though the wearer was on stilts.

Both sexes wore the hair in long braids which were sometimes coiled on top of the head.

The Chinese did not travel, as it was considered a crime to leave the graves of one's ancestors. Certain gifts had to be placed on the graves a given number of times a year, and should the departed one's relatives move from the locality, and this ceremony be omitted, — the Gods, who kept the evil spirits pacified by the gifts, could no longer do so, and the dead would be left unprotected. The dead were buried in a sitting posture, and the funeral services were similar to those of the early Egyptians with their paid mourners. As in Egypt the mourning color was white and the family attending the funeral services removed the elaborate bands from their dresses and substituted plain white ones.

The most elaborate gown owned by the family was put on the deceased for the funeral ceremony, but after the service it was removed and a plain one substituted for burial. This expensive dress was kept by the family for future use, or was sold by the undertaker to help defray the funeral expenses.

Colors. The Chinese ornament was distinguished by its beautiful floral patterns, perfect in technique, simple in arrangement and pleasing in color; the many forms of the pagoda, quaint bridges and costume figures. The characteristic color combinations are those found in flowers.

Chrysanthemum. The Chrysanthemum was of Chinese origin, though introduced into Japan, and as frequently used in Japanese

ornament. It was grown in abundance and its beautiful blossoms admired by all classes. (Illustration 22—No. 5.)

Peony. The peony, of Chinese origin, was the emblem of womanhood and spoken of as the flower of the rich, emblem of prosperity; the king of flowers. The lion and peacock of the animal world were its companions in art. It was introduced into Japan about the eighth century. (Illustration 22—No. 4.)

Dragon. The dragon often formed vigorous lines in a composition or was combined with flowing, circular lines representing clouds and waves of water. It was the symbol of power. (Illustration 22—No. 2.)

Pheasant. Many Chinese designs show the Golden Pheasant, a bird native of China, of splendid plumage, short wings, long graceful tail feathers and beautifully colored.

Pagoda or Temple. The Pagoda or sections of it was often introduced into the ornament of this time. The roof of each story curved outward and upward; the general architectural shape was hexagon, octagon, or circular. These quaint forms, more complex than beautiful, were combined with bells and queer images and other ornament relative to the religious life of the people. (Illustration 22—No. 3.)

Japanese. Between the two extreme styles just mentioned, comes that of the Japanese which has some of the characteristics of both.

In appearance the Japanese were similar to the Chinese, having yellow skins and black hair, but they were as quick in manner as the Saracens.

The Japanese women gave their faces a much more picturesque appearance by dressing their hair in a different manner from the Chinese women. They oiled their hair and fastened it on the top of the head in a very fastidious way, using long pins to hold it. The young women were very proud of their hair and would keep it in the

same knot for a week at a time, not taking out a pin for fear the coils would change shape. To assist in this a very hard pillow was used at night, one just large enough to keep the hair from touching the bed and spoiling the efforts of the hair dresser.

Kimono. The garments were very simple and often cut after one design. The one dress for all occasions, work, play, wedding or funeral, day or night and for young and old, was the well-known kimono. One kimono was worn over another to give the effect of many bands crossing at the throat. The common dress was of cotton or linen, the better ones of fine silk or soft crepe. (Illustration 23—No. 8.)

The men's clothes were made of materials of a more subdued color, were heavier in texture and had a plaited skirt worn over the kimono. Fine checks were very popular for the silk designs used in men's clothing.

The children wore the largest designs and the showiest colors. What seemed very peculiar to other nations in style for children, was deemed the most pleasing for the Japanese. Their infants wore large plaits or what might be better called the latticed patterns.

It was the custom of the dancing girls to wear gowns of bright hues, bright reds, yellows or greens embroidered all over with gold or fancy silks. This being the case, the best families did not dress their daughters in bright colors after they were five years old.

The older girls might wear a delicately colored kimono with a bright colored sash or an embroidered band, but a married woman, especially one with a family, would wear only the somber colored kimonos with bits of color about the neck or sleeves and an elderly lady would wear black or blue. As cloth dyed in blue could be made more cheaply than any other, this became the common color for the poorer people. Purple was the most expensive color and as it was usually used in silks, it became the color for the wealthy or royalty. Of this, many tints and shades found in the iris were much used.



NO. 23. JAPANESE COSTUMES AND DESIGNS

- | | |
|---|---------------------------------|
| 1. Mon of the House of Minamoto Ashikaya | 6. Crane |
| 2. Kiki-non-hana-mon, State of Japan | 7. Floral |
| 3. Kiri-mon, Mon of the Mikado | 8. Kimona-Cherry Blossom Design |
| 4. Toymote, Mon of the House of Arina | 9. Iris |
| 5. Awi-mon, Mon of the House of Minamoto Tokugawa | 10. Clogs and Sandles |

In Japan, as in other oriental countries, the people worked in their native provinces and produced their own kind of silk, linen, leather or what not. Each province had its crest or seal which were known as "Mons" and were used on every article made in that province. Five of these designs were placed on a kimono, one on each side in front, one on each shoulder and one in the middle of the back. The coolie laborers were an exception to this, however, for they wore only one, and that in the middle of the back. Sometimes this was on the clothing, but often it was on a large card suspended by a cord about the neck, for the upper part of the coolie's body was often nude.

Mon. These Mons or crests, often found combined with other forms of decoration, are very interesting in design and color. They were originally used as family or state marks similar to the Heraldic designs so popular in the Occident. They were used as decorations of shields and armor, as well as on clothing, furniture, etc. (Illustration 23.)

Figure 1 shows the mon of the House of Minamoto Ashikaya. It is a simple design, well balanced and attractively spaced. Figure 2, Kiki-non-hana-mon is the mon of the state, composed of the conventionalized blooms (hana) of the chrysanthemum. Sixteen petals arranged in a circle with edges connected by small curves.

Figure 3, Kiri-mon was the personal mon of the Mikado or Emperor. It is formed of the Paulowna imperialis, treated conventionally.

Figure 4, Toymote, the second mon of the house of Arina, was also used as a sign of luck throughout Japan.

Figure 5, Awi-mon, the mon of the house of Minamoto Tokugawa, is composed of three sea leaves.

Japanese Designs. The art of Japan no doubt owed its origin to China but showed a more literal treatment of natural forms. The technique was marvelous and the detail of design most beautiful.

Both Japanese and Chinese art are known for their attractive brush-work. Since the writing in these countries was accomplished by means of a brush in place of a pen, the artists were trained from childhood to use the brush.

Cherry. The Cherry tree was loved by all Japanese, not for its fruit, but for its blossoms so beautiful in color and artistic in arrangement. The Spring, when one could sit or walk under the trees pink with blossoms, was the happiest time of the year. "The Emperor Saga, as early as the ninth century, inaugurated the Imperial garden parties to the cherry blossoms, which still take place annually at the old summer place of the Shoguns, Shiba Rikyu." (Flowers and Gardens of Japan by Florence Du Cane.) Numerous stories have been written about the cherry. The physical phenomena exercised considerable influence upon the Japanese mind and the cherry blossoms in all their beauty were ever thought of as an emblem of purity.

Plum. Many attractive arrangements of the fruit and leaves of the plum tree were used in decorations. The broad circular shapes of the fruit and the carefully drawn leaves, reproduced in simple, flat colors, formed compositions characteristic of the Japanese art. The plum, as well as the cherry, was a favorite with the Japanese. Old and young, rich and poor, went miles through rain or hot sunshine to view these trees when in full bloom. The plum bloomed early in the spring.

"While Spring was still cold I knew it was at hand by your flowering. You are not Spring, but the prophet of Spring. The cherry blossoms in Spring, the iris and the wistaria; but, as each of these has its own season, the gods sent you to keep green our hope of Spring." — Kango Uchimura.

Wistaria. The wistaria, a flower so full of grace and charm, was the emblem of the ideal woman; gentleness and obedience.

Iris. The Iris has ever been a source of inspiration to artists. Many of the textiles are dyed to match its colors and many patterns copied from it. (Illustration 23—No. 9.)

Bamboo. The bamboo, the Japanese regarded as a giant grass rather than a tree. There are species for almost every purpose, and the Chinese or Japanese would not know how to do construction or decorative work without it. It has been in use for centuries and is still indispensable. One of the earliest stories in Japanese literature is about the tenth century, "Taketori Monogatari," the story of an old bamboo gatherer, and the earliest art shows sketches of it.

Birds. The peacock, the crane, duck, pheasant and many small birds and insects are found in both Japanese and Chinese art. These are often combined with floral decorations as the people always associated some special bird or animal with each flower, for instance, the nightingale and the plum.

"Cettria's (the nightingale) fancy, too,
Finds his cup of flowers,
Seeks his peaceful hiding-place,
In the plum's sweet bowers."

—*Piggot's Garden of Japan.*

Fujiyama. Fujiyama, the sacred mountain of Japan, an enormous, symmetrical cone, clad with snow, was often pictured in Japanese art. It is shown in black and white or beautiful colors, with pilgrims wending their way up the steep sides to worship at its summit.

Through these periods we have traced the development of the loose garment and search as we may, or do with it what we will, its origin and construction ever goes back to these earlier ages. The loose drapery and costumes of the later years are only variations of the classic, or oriental styles. Cut off the long sleeves of the kimono and you will have the garb of the Saracen; add a little fullness to the sleeves, split the skirt, confine it at the waist with a sash, at the ankles and wrists with a band and you see the harem costume. Narrow

this in the skirt, let the trousers and sleeves hang loose, cut it below the waist line so that the lower part may be raised part way beneath the upper part, and there is the Chinese raiment. With each backward step, simplify the garment, and you soon come to the straight piece of cloth used by the Egyptians. Starting forward from the oriental style, you come to an entirely new style with its many variations, the fitted garment.

LESSON VII.

Make a sheet of sketches showing one Oriental Costume and three or more Oriental designs. Color at least three designs.

Notice the wonderful geometric construction in the Saracenic designs.

Make an original design for a lounging robe, using ideas suggested by oriental costumes.

Make an all-over stencil, batik or block print pattern suitable for such a garment. (A)

Make a Kimono or Oriental Costume out of paper or cloth. Stencil the design. (C)

Arrange, on a sheet, bits of modern trimmings, cloth or prints of costumes and oriental rugs which resemble the Oriental designs of the middle ages.

CHAPTER VIII.

THE OCCIDENT DURING THE MIDDLE AGES

THE GOTHIC PERIOD

“Nothing great was ever achieved without enthusiasm.” — Emerson.
“Of every noble work the silent part is best; of all expression, that which cannot be expressed.” — W. W. Story.

This is the period of adventure, of romance, an age in which was built the foundation for the great movements in religious and social life, as well as in the literature, music and art. The hearts and minds of the people were alive with a feeling of joy and love mingled with the more serious thoughts of religion. They no longer listened to thrilling stories of foreign countries without having a desire to see for themselves. The Europeans were not confined to one community by the fear of the spirits of the dead, or the awful dread of displeasing “Allah.” Instead, they traveled from one part of the country to another, exploring and conquering, ever acquiring new ideas and improving on their old ones. When groups of people interested in different occupations, as were the pirates, the Vikings, the Crusaders, the Masqueraders, the Ladies of the Tournament, the Friars and the many craftsmen, are associated together, each adding his enthusiasm and zest to the every day life, the age becomes full of color and human interest. People naturally become more broad-minded and progress more rapidly.

As is the life of a people, so is the style of their costumes; if they are kept in seclusion and not allowed to associate with people of other nations or of other beliefs, then the styles of their garments will not change, their minds will cease to develop and their ideas will grow weaker generation by generation; but show them affection and respect, give them freedom and work which is interesting, advantages

which will inspire them to develop their mental and moral powers as well as their physical stature and they will rapidly change and improve. This development naturally influences the styles of costumes and designs.

The names of the periods in art vary from the name of a country as Egyptian and Greek, to that of a city as Roman and Byzantine, from the name of a capital to that of a religious sect, Saracens, and from the followers of the Prophet to the style of architecture chiefly used for Christian churches or castles, the Gothic. While designs in architecture of the Gothic period were imitations of lions rampant, dragons, shields and interlacing bands, those of the costumes were the same or similar; while the great spires were being put on the churches and all architecture seemed to be growing to a point approaching the very heavens, the women's hats became ornamental spires with which to decorate the head, and the toes of the shoes for the men were approaching the same pointed form.

The people of Europe were a strong, well-built race. There were so many different types that might be described as typical of this age, that it is difficult to limit the descriptions. The character, perhaps, most typical of the time is the Knight in Armor and the Coat of Arms. The Lady of the Tournament in her short or long-waisted garment, wearing mantle or cape, high hat draped with a veil, made a very attractive figure. The persons of the Guilds or the Craftsmen were other interesting types, while those of the Church who wore the Ecclesiastical robes were still different in appearance.

The Knight. A tall, well-proportioned knight with head erect and shoulders squared, as if to meet any emergency, with only ribbons or a feather flowing from his helmet or the drapery of some handsome banner made more attractive as the breeze unfurled it in graceful curves, to soften the rigid lines of the costume, made a very statuesque figure. There were no loose folds about the figure as in the classic age, no pompous stride such as was shown by the Roman when he moved in his long toga, nor was there seen the free graceful swing of the

Saracen, but instead a poise that left the impression of strength, of almost superhuman power incased in metal. Fortunately we do not have to take only the first impression of this knight as a symbol of the age for if we did all would seem cold and void of feeling, stiff and unapproachable. Let us look farther. As the knight knelt before the king or before the lady of the castle, and raised the visor of his helmet, a kindly face, full of human interest and sympathy for mankind was to be seen. No better description could be given of the more tender feelings of the people than Tennyson has written in the "Idylls of the King" in his description of King Arthur, an ideal knight:

"Who revered his conscience as his king,
 Whose glory was, redressing human wrong,
 Who spake no slander, no, nor listen'd to it
 Who loved one only, and who clave to her.

* * * * *

Laborious for her (his countries') people and her poor
 Voice in the rich dawn of an ample day
 Far sighted summoner of War and Waste
 To fruitful strifes and rivalries of peace
 Sweet natured glided by the gracious gleam
 Of letters, dear to Science, dear to Art,
 Dear to thy land and ours, a Prince indeed,
 Beyond all titles,

* * * * *

May all love,
 His love, unseen but felt,"

Coat of Arms. The knights and other wearers of armor wore padded garments beneath their armor to protect the body from the rough edges and also to assist in carrying the great weight of the armor. On the shield a knight carried heraldic bearings, each part of which was symbolic of some act of valor on the part of the knight. The knight's armor was highly polished and in warm weather would

become unbearably hot from the direct rays of the sun, hence a cloth or silken coat was worn over the armor. The armorial bearings were embroidered on these garments. A covering similar to that made for the body of the armor was made to cover the shield when not in use. This carried the same design as that on the shield and became known as the "coat of arms." Tennyson in the "Idylls of the King" describes the making of such a shield covering:

"Elaine the fair, Elaine the lovable,
Elaine the lily maid of Astolat,
High in her chamber up a tower to the east
Guarded the shield of Lancelot,
Which first she placed where morning's earliest rays
Might strike it, and awake her with a gleam;
The fearing a rust or soilure fashion'd for it
A case of silk, and braided thereupon
All devices blazon'd on the shield
In their own tinct and added of her own wit,
A border fantasy of branch and flower,
And yellow throated nestling in the nest."

Armoial Bearings. The decoration "Coat of Arms" an expression which later was used only to mean the design on the shield or the "armorial bearings," and the surcoat or coat covering the armor, had great influence upon the style of costume and design of this period. This is the beginning of Heraldry, or the use of badges fixed according to certain principles, which individuals, families and corporations were entitled to use. Heraldry has such a close relation to the subject of costume and design that it cannot be omitted, but it is so large a subject in itself that only a suggestion can be given in this book. The addition of the family or surname to the baptismal name, the peculiar usages of Chivalry, the elevation of nobles into a corporation, and the custom of military games and tournaments, are all closely connected with the introduction of Heraldry. Each line or design on a shield had some special meaning. A few of these details are given later in this chapter under designs.

To study the styles of this period we must turn to the Parisian fashions for it is at this time that the French people begin to design costumes for the surrounding countries. In Paris, Dame Fashion started her pendulum to swinging to a fast time in the Middle Ages and has been increasing its speed every year to the present.

The English loved fine clothes and spent huge sums on their apparel, but they usually copied their designs from the French. There is a little story about the costumes of the 11th Century which runs something like this:

Two men, one English, the other French, were discussing the fashions of the day. The Englishman spoke of the elaborate clothes his people wore and concluded by saying that the English were neck and neck with the French in the race for style. To this the Frenchman replied that this was true, but added that "the French have longer necks than the English."

Now it is too often thought that the women have always led the fashions, but this is not the case, for in the time of chivalry it was quite the contrary. In this time the men were even more fastidious than the ladies. This is emphasized by the masculine style of many of the feminine garments. From the surcoat grew the idea or custom of having half of the garment of one color and the other of a different color, and also the custom of having the crest or armorial bearings on the gown.

Fitted Garment. This period marks the beginning of the "Fitted Garment." The costume was not cut in one, two or three pieces and draped on the figure but was cut in many parts, each having a peculiar shape and fitting the figure closely.

The Doublet and Hose. Shoes. The wonderful hose made during this period for the first time, became the pride of the young men. These hose reached above the knee to the full breeches or trunks known as "doublet." To attract more attention, the young men not only wore very bright colors, but often wore hose of different colors, one in vivid contrast to the other. The doublet and the hose made an



NO. 24. COSTUME AND ORNAMENT OF GOTHIC PERIOD

1. Gothic Tracery
2. Section of carving on chest
3. Dress
4. Sleeves
5. Hennon without veil

attractive combination, most striking in appearance, and continued in style for centuries. The shoes were extreme. Some wore low boots of soft leather, but the fop of fashion wore pointed-toed shoes. With time these pointed toes became so long that the tips had to be supported, and they were often held up by small silver chains from the knees. The ladies wore this same style of shoes but the points were never quite so long.

Gloves. Gloves were a new and expensive addition to the costume at this time, hence they were considered a luxury, rather than a necessity. As they were very decorative, many carried them in the belt as an ornament if they were not desired to be worn on the hands. Some gloves were made of the finest leather, so beautifully and elaborately decorated and, costing such large sums of money that they were handed down from generation to generation, the same as jewels or other valuables. In England a law was passed forbidding colored gloves to the clergy, and an enactment of the 13th century advised "persons devoted to God" to have "neither ring, nor brooch, nor ornamental girdle, nor gloves."

Contrary to the secluded life of the oriental woman of this period was the life of the maid reared in the castle of France, Germany or England where she was allowed to roam at will, sit in the great hall and take part in the jolly conversations there, or listen to the exciting tales which the knights had to tell. She was one of the spectators when the household was entertained by a jester or the masqueraders; went to classes taught by the nuns and, in company with other young girls, learned embroidery, took part in the vesper singing or studied the Bible. As she grew older she became a skilled horsewoman and joined the large companies as they went hawking. She spent much of her time embroidering the crest or coat of arms, or in weaving narrow silk bandages for the use of her favorite knight.

At the great tournaments she appeared dressed in her richest attire and was honored with a conspicuous seat.

If a woman chanced to be of a more serious mind and desired to spend her time traveling with a band of Crusaders, she was treated with respect and courtesy.

Sleeves. The most decided change in the costume, at this time, was found in the style of the sleeves. It is in this period that we find the sleeve cut in some special form and sewed into the armhole rather than being cut as part of the whole garment. This gave the costume more the appearance of a dress of special form, than a mere collection of beautiful drapery. (Illustration 24—No. 4.)

Long-Waisted Garment. Surcoat. From the Byzantine and Oriental styles developed the long-waisted garment. The upper part was fitted to the body, and a long, gathered skirt hung from the hips. Over this was often worn a surcoat similar to a man's. This coat was the richest part of the attire and was made of rich velvet or beautiful silk and bordered with ermine or some other expensive fur. The family crest was frequently embroidered on the garment in gold and colored thread, for the women as well as the men wore, with pride, the insignia of their family. (Illustration 24—No. 3.)

The same desire for color which gave rise to the two-colored hose for men, gave the women a surcoat of two colors, the half of the front and back of one color and the other two parts of another.

From the long-waisted garment grew the short-waisted one.

Short-Waisted Garment. The short-waisted garment was usually made with a very low neck. The waist line was just below the breast and the skirt was full and very long. In place of the surcoat there was a collar effect or revers covered with ermine or other rich material which passed from the center of the waist in front to the center of the waist line in the back.

The sleeves were sewed in at the armhole and either left hanging loose or drawn in to fit the arm. The loose sleeves were made very long, hanging nearly to the bottom of the dress and were held about the upper arm by a band. The tighter sleeves were often slit to show an under sleeve of a contrasting color, these sleeves were tight about the wrist and extended far over the hand. The edges of the loose sleeves were finished with fringe or fur, or were cut in various shapes and embroidered.

It was the custom for a knight to wear during the tournament some token of friendship given him by the woman he most admired and many of the stories of the period are written about these trophies; prominent among which is Tennyson's "Idylls of the King" in which the sleeve is described:

"He look'd, and, more amazed
Than if seven men had set him, saw
The maiden standing in the dewy light.
He had not dreamed she was so beautiful.
Then came on him a sort of sacred fear,
For silent, tho' he greeted her, she stood
Rapt on his face as if it were a God's.
Suddenly flash'd on her a wild desire
That he should wear her favor at the tilt.
She braved a riotous heart in asking for it.
'Fair Lord, whose name I know not — noble it is,
I well believe, the noblest — will you wear
My favor at the tourney?'

He replies:

'Well, I will wear it; fetch it out to me.
What is it?' and she told him, 'A red sleeve
Broider'd with pearls,' and brought it. Then he bound
Her token on his helmet, with a smile
Saying, 'I never yet have done so much
For any maiden living'."

And it happened that, though Lancelot was badly wounded in the fray, he won the prize.

"Then the trumpets blew
Proclaiming his the prize who wore the sleeve
Of scarlet and the pearls."

Mantles or Capes. The mantles or capes which came directly from the Byzantine style were most beautiful and very costly and were used by both men and women. These were not draped but were cut in a simple fashion to fit the shoulders and allowed to hang in graceful folds over the gown. They were made of heavy material much like tapestry and were frequently lined with fur.

Head-dresses. Hennin. The veils, so popular in the previous periods, did not suffice for the women of the middle ages. Their head-dress became more elaborate and reflected the styles of the spires in architecture. A hat called the "Great Hennin" or the "Horned Hennin" was worn and these were made more conspicuous by a veil which was suspended from the highest peak, and allowed to fall in various lengths over the shoulders of the wearer. The most elaborate of these head-dresses were made with veils hanging in graceful folds around the figure. From the back they were draped over one shoulder and allowed to fall to the bottom of the skirt in front. This gave a most artistic appearance to a figure clad in satin or velvet, as the breeze waved the colored veiling about the figure. It is an unreasonable structure, it is true, but it gave an imposing effect to the countenance and added dignity to the whole figure. This style was greatly opposed by the preachers and moralists of the time who compared the horned style to the horned beasts and to pictures of Satan, and declared that she who had been unfaithful to her husband, in this way, twelve times would be bound to go to Purgatory. The cry of the public was "War with the Hennins."

The most urgent of the reformers, and the most widely heard if not listened to, was a Carmelite monk of Rennes, "Brother Thomas Connecte." He started a regular campaign in his own town against the prevailing extravagances and against the hennins in particular. From Brittany he went to Anjou, Normandy, Ill-de-France, Flanders and Champagne, preaching ardently wherever he went and, in the cities, discoursing from a lofty platform in the open air in the most public place obtainable, overwhelming with invective the women who took delight in the refinements of dress and threatening them with divine wrath. All the misfortunes that befell the world, all the vices of the time, all the sin, shame and turpitude of humanity, came, according to Brother Thomas, from the culpable extravagance of the hennin and the satanic escoffion. In the ardor of his conviction the good friar did not stop at words but, seizing a staff and burning with pious zeal, he pushed through a frightened crowd of women of all

classes who had come to hear him; he effected, in spite of loud cries and vigorous hustling a pitiless massacre of hennins. "Down with the hennin! Down with the hennin!" now became the cry of the idler and the vagabond stirred up by Brother Thomas as they hunted through the streets any woman whose head-dress exceeded the modest proportions of an ordinary coif. But for all his disturbances, the sermons and the molestations, the hennins were none the worse, but rose as tall as ever after the monk had gone on his way. From town to town he continued his crusade until he reached Rome, where the unedifying spectacle presented by the capital of Christendom at that time, excited him to such an extent that he passed all bounds and, letting the hennins alone, he attacked the princes of the church. This was a more dangerous game and the poor man was arrested, accused of heresy and was burned in public. The hennin continued to be worn.

Ecclesiastical Robes. The ecclesiastical robes and the costumes of the monks and the nuns changed the least, continuing to be cut in the simple shapes of the Byzantine period. Though a teacher of the Gospel was not supposed to be at all interested in worldly dress, there never has been a period when the bishops and the church helpers were so richly attired; in fact, the Gothic period is known for the grandeur and pomp in connection with the religious life of the people. It was often true that the bishops kept pace with their rich lords in their expensive costumes. Chaucer says of the monk who made one of the Canterbury band:

"I saugh (saw) his sleeves furfilled (fringed) atte hond
 With grys (fur), and that the finest of a lond,
 And for to festne (fasten) his hood under his chin
 He hadde a gold yurought a curious pyn.
 A love knotte in the gretter end ther was."

There is no reason to think that he was any different from his fellow-men.

The superior priests lived on the estates of the nobles and shared their hunting grounds and other luxuries, while the higher dignitaries had their own domains and it was a well-known fact that the clerical parks were well stocked with game.

When an archbishop took a journey, he was accompanied by a whole train of servants. In the year 1321 A. D., one archbishop is said to have traveled with a train of two hundred attendants, all of whom the monasteries and various religious edifices along the road fed and lodged. This soon became such an expensive proposition and such a drain on the public funds that an order was passed restricting a bishop's train to fifty or sixty horses. It is not known, however, whether this order was obeyed. Other laws were made in the hope of decreasing the expenses of the church.

The plainer garments without ornament except perhaps for a cross or a rosary, might be called colorless, being white, black, a somber brown or the combination of two of these three according to the rank of the wearer. The clothing for both men and women of the church of this period was very similar, being loose straight garments with straight sleeves. (Illustration 25.) The under-garments were similar in shape, and were made of coarse cloth similar to the modern unbleached muslin. Over the dress which was girdled in at the waist with a cord, a straight piece of cloth ten or twelve inches in width was suspended from the shoulders and hung to within a few inches of the bottom of the dress. Sandals or other soft shoes were worn for foot protection. The heads of both the men and the women were partially or wholly shaven and hoods were always worn by the women, but the men wore them only in the open or in the presence of a guest. Over the closer fitting head-dresses the women wore veils.

The great cathedrals scattered over the different countries were works of art, and from their tapestries and richly colored glass windows we obtain much of our best information regarding the customs of this period. There were many classes among the religious workers of this time and a vast number of them industriously inclined, but being forbidden to ornament their own garments, gave vent to

their desire for beautiful decorations by making them for the churches. The nuns made beautiful embroideries and tapestries, and the monks printed and illuminated books. For those studying domestic art these embroideries are the most interesting of any age, for in them are to be found stitched without end; the chain stitch, the origin of crochet, the tapestry stitch of which one form is the cross stitch, the applique and the couching stitches which have proved so popular in modern times.

None the less interesting than the embroideries just mentioned are the designs tooled and embossed on leather book covers; the exquisitely illuminated letters to be found within the books, and the ornamented clasps of the book covers.

Illuminated Letters. The illumination of these parchments was work that required great skill, and only the most careful workers were allowed to participate. At first only the capital letters were colored, and these were colored red. As a small amount of red pigment will give more life to an evenly printed page than any other color, the red pigment known as "minium" was used, and the artist who did the work was called the "minator." Later the decorations became more elaborate; designs and figures were added until some of the decorations became small paintings. These show the people in their native costumes and were called "miniatures" so called after the "minator" or painter of the "minium" or red letter. Many of these "miniatures" have been preserved and are to be seen in the different museums of today and are full of information and interest to the student.

See illustration No. 25—Illuminated letters "L" and "O". These letters are copied from the "Bible Sacra Latina", a book owned by the Astor Library, New York City. It is altogether the most beautiful specimen of artistic skill of the 14th century in America. It is beautifully printed on parchment in double columns with numerous miniatures and decorations in gold and color in the best style of the art of the age.

Notice the artistic way in which the two letters are combined and the miniature showing the ecclesiastical costumes.

These bits of well balanced ornament are typical of the Gothic designs found in embroidery and textiles as well as illustrated books.

Smock. Another form of simple dress of this time was that of the poor. Not being able to follow the many changing fashions they wore



NO. 25. ILLUMINATED LETTERS "L" AND "O"

for all seasons and all occasions a plain smock or blouse, short or long as was the most practical. The shoes of the poor were of rudely shaped pieces of leather, and their head-dress was either a hood or a cap. In cold weather they wore mantles of coarse homespun, lined with rabbit, lamb, cat or fox fur. These garments have no especial artistic value but they are interesting because they are so often seen on the stage in historical plays.

Previous to this time there had not been a division of the people known as the middle class. Society consisted of the serf and the nobleman, the extreme rich or poor. During this period the middle class or craftsman became very important. This class did the work which required both brains and manual dexterity and muscular strength, the combination of which was destined to produce the greatest artists and men of letters of the following period, the Renaissance. The great trade-guilds and fraternities were gaining such widespread influence that it was an honor for a tradesman to be able to make an article well enough to please the king or queen; and it was a privilege to be able to influence the style of the furniture, cloth, metal, leather or embroidery that a community might use. To take pride in and receive pleasure from his everyday tasks, to do the best he knew how to do and each day to strive to learn more, and to use both the mind and the hands were the principles established by these guilds. The forming of a bit of gold or silver into an ornament, or the carving of a piece of wood was not a task to be dreaded and finished in any manner that would either satisfy or deceive the public, but was executed with sincerity and the results showed the thought and the effort embodied in them in the design and construction to such an extent that the people of modern times have not grown tired of them, but are still glad of the opportunity to copy and study them.

It was customary for persons of the various trades to wear a distinctive dress, the haberdasher, the carpenter, the dyer and the tapester appeared each in his own livery. Retainers wore a badge on their left sleeve together with the armorial bearing of the lord. The costumes of the craftsmen were a combination of the smocks

of the poorer class and the more elaborate garments of the rich. While the costumes were often very simple in construction they were most artistic in color and the bits of ornament charming in design.

Designs. The designs of the Middle Ages, while influenced to some extent by the Oriental and early Christian art, show originality in thought and execution. Those composed of Heraldic Units, decorative lettering, and Gothic Tracery, are the forms of ornament most characteristic of the period. The clever thought of the designer, combined with the sincere workmanship of the craftsman, made the art of the period most beautiful and useful. It is a joy and inspiration to everyone who sees or studies it.

Tracery. The Gothic art is, perhaps, best known by the Tracery to be found in the Cathedrals and Art Glass windows. The foliage of the oak, vine, maple, rose and ivy were carved, painted or embroidered with great delicacy and accuracy, and many shapes formed of arcs of circles served as constructive lines for the ornament. The well-known trefoil, quatrefoil, the cinquefoil, etc., are to be seen all through the many designs. The many pointed effects derived from the architectural spires of the Cathedrals are also found in the details of the costume designs. (Illustration 24—No. 1.)

Lettering. Lettering in its most practical use is usually termed printing or writing, and its chief requirement is that it be simple and easily read. The designers of the Middle Ages introduced the most decorative effect in lettering. This may be divided into two classes, lettering in decoration and the decoration of lettering. The first includes the plainer types of lettering placed in panels, squares, etc., of designs. For instance, the letter "B" may be plain, but the



NO. 26. HERALDIC DESIGNS

sections inside the square and surrounding the letter may be ornamented, or a whole word or phrase may be placed in a panel in a similar way. The second class may show a part or all of the lines of the letter elaborately curved into shapes, as animal heads, decorative designs, etc., or the letters may be placed on bands, sections of a garment, wood carving or what not as a decoration. For instance, the "Garter" is made into a decorative panel by the use of the printed motto. (Illustrations 25 and 26.)




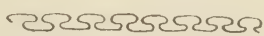



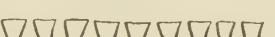
Heraldic Designs. The many designs found in Heraldry and the various shapes and divisions of shields are often found repeated in the ornamentations of the costumes of the Middle Ages as well as in the architecture, furniture and interior decorations.

Heraldry was, no doubt, originated by those persons who took part in the tournaments. It was the custom, in those encounters, for each combatant to wear some mark of distinction so that he could be recognized when his features were concealed by his helmet. When the knight performed some special act of bravery, he was permitted to add certain designs to his original Coat-of-Arms; thus most marks on the shield have some special meaning. For instance, the anchor was given for bravery on the sea; the left hand the design of a baron; the Mural Crown conferred upon the person who first scaled the walls of a besieged town, etc.

Another form of badges of the older type was the Merchants' or Printers' Marks. These, originated by the Craftsmen and Guilds, were composed of the initials of the individual or the organization combined with some simple design of his own invention or the drawing of some article used in his line of business, as the shuttle, the woolpack, or fetterlock. Occasionally are found examples of the lawful bearers of arms assuming a mark, thus using both arms and mercantile devices, meaning that the owner was of noble blood although he was a merchant. (Illustration 26.)

To understand the descriptions of Coats-of-Arms one must be familiar with the various Heraldic terms.

The lines which divide the Shield assume the following forms when not straight, —

- | | |
|------------------------|---|
| 1. Engrailed |  |
| 2. Invected |  |
| 3. Unde, Or Wavy |  |
| 4. Nebulé |  |
| 5. Indented |  |
| 6. Embattled |  |
| 7. Potent |  |
| 8. Dovetailed |  |

Ordinaries. The Ordinaries are the geometrical designs which are formed when the shield is divided into different fields by straight or curved lines. The lines extended to the margin of the shield. (Illustration 26—No. 18.)

Charges. The Charges are conventionalized forms of animals, birds, the whole or parts of the human figure, fish, flowers, plants, stars or fantastic forms. Articles of clothing were often used as charges. The sleeve, described as “A Maunch” in Heraldic terms; gloves, stockings, hats, the “Blue Mantle and the Garter” of that Order of Knighthood, are often seen in the Coat-of-Arms. (No. 19–31.) (See Complete Guide of Heraldry by Arthur Charles Fox-Davies.)

The Crowns were heraldic badges of rank and dignity or the insignia of various Orders of Knights. (Illustration 26—Nos. 32 to 36.)

The Helmet Trappings in a complete Coat-of-Arms is the Crest and the Mantling. The crest is composed of objects such as Wings, Horns, Plumes, etc., placed above the helmet. The mantling is the connecting link between the helmet and the shield, it is composed of cloth, leather or metal with edges cut out into ornamental shapes. (No. 44.)

Tinctures. The colors are described as tinctures. The original Tinctures were two metals and four colors, — Or, Gold used either in Gold, yellow or dots in black and white; Argent, silver, represented as silver or plain white — Gules, red, perpendicular lines in black and white; — Azure, blue, horizontal lines; — Sable, black, crossed horizontal and perpendicular lines; Vert, green, diagonal lines. (Nos. 1 to 6.)

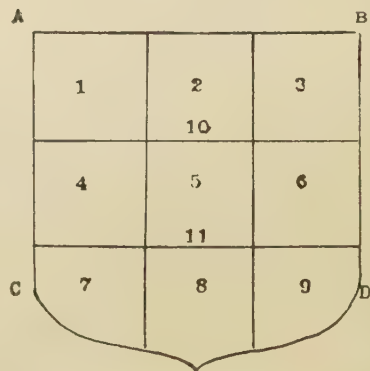
Damaskeening. Damaskeening is a term given to a decoration intended to enhance the various Tinctures without changing the coat or interfering with the color. The designs being arbitrary with the decorator. (Nos. 7 and 8.)

Furs may also be counted among the Tinctures. (Nos. 9 and 10.)

Shield. The Shield is divided into numerous shapes but any of these may be described as a part of the nine squares or fields. The expressions “dexter” and “sinister,” meaning right and left, refer to the bearer of the shield, rather than to the shield itself; — that is, they must be understood as if one were behind the shield, not facing it. The following shows the shield divided into nine fields.

1, 2, 3 Chief	1, 4, 7 Dexter Tierce	A. B. Upper Margin
4, 5, 6 Fess	2, 5, 8 Pale	C. D. Lower Margin
7, 8, 9 Base	3, 6, 9 Sinister Tierce	A. C. Dexter Margin
		B. D. Sinister Margin

- 1 Dexter Chief Canton
- 2 Chief Point
- 3 Sinister Chief Canton
- 4 Dexter Flank
- 5 Center Point
- 6 Sinister Flank
- 7 Dexter Canton of Base
- 8 Base Point
- 9 Sinister Canton of Base
- 10 Honour Point
- 11 Nombril



The wreath on which the crest appears to be supported is often shown as twisted silk. (No. 42.)

The knot of silk cord entwined in various manners was used as armorial bearings at a very early date. It usually served as a Badge or Crest rather than as a charge upon the shield. These devices are known by the names of the families to whom they belong, as — The Stafford Knot the Badge of the Duke of Buckingham, etc. (Nos. 37 to 41.)

The Garter. The Garter was the sign of the “Most Noble Order of The Garter.” Why it was given that name or just when it originated is not known, but it was one of the oldest Orders of Knighthood and some of the most noble personages in history belonged to it. The Garter of dark blue velvet, edged and buckled with gold, with the motto — “Dishonoured be he who thinks evil of it,” was worn below the left knee by the knights, and on the left arm by the ladies. (No. 43.)

HERALDIC DESIGNS

(SEE ILLUSTRATION NO. 26)

Tinctures,—

Metals—

1. Or — Gold.
2. Argent — Silver.

Colors,—

3. Gules — Red.
4. Azure—Blue.
5. Sable — Black.
6. Vert — Green.

Damaskeenings, —

7. Design of squares and dots.
8. The trefoil design.

Furs, —

9. Ermine—Black tails on white or silver.
10. Erminois—Same reversed.
11. Shapes of Shields.

Division of Shields,—

12. Per Fess.
13. Per Bend.
14. Per Bend Sinister.
15. Per Pale.
16. Per Chevron.
17. Per Cross or Quarterly.
18. Ordinaries.

Charges, —

19. “Maunch,” — Sleeve.
20. Printer’s Mark within a Garland of Roses. (Press of Robert Copeland.)
21. The Fleur-de-lis, common in French Arms.
22. The Eagle.
23. The Rose, — idealised.
24. The Fetterlock.

- | | |
|---|---|
| 25. The Shuttle. | 35. Cross-Patee and between each a pearl. |
| 26. Lion, Rampant, open jaws and protruding tongue. | 36. Three points, bearing three pearls. |
| 27. Leopard, — Passant (walking.) | |
| 28. The Dolphin. | Knots, |
| 29. Tower. | 37. The Bowen Knot. |
| 30. Battle Axe. | 38. The Wake and Ormond Knot. |
| 31. Woolpack. | 39. The Lacy Knot. |
| | 40. The Heneage Knot. |
| Crowns, | 41. The Stafford Knot. |
| 32. Trefoils. | 42. Wreath. |
| 33. Crown of Twelve Pearls. | 43. Garter, "The Most Noble Order of The Garter." |
| 34. Three Fleurs-de-lis and two jewelled arches. | 44. Helmet Trappings. |

The Gothic was a magnificent period, an epoch of expansion and of elevation and it was not until the people and their ideas changed that the costumes became different in design. When marvelous facades of houses, and palaces, slim turrets and scalloped roof ridges, when spires and clock towers changed in style, when all art and architecture were ready to give way to the ideas of a new era, then the costumes and details of dress were considered out of fashion, and new ones were soon ready to take the place of the old. The Renaissance with all its beauty and grandeur was at hand.

LESSON VIII.

Make a sheet of sketches showing a costume of the Gothic period and two or more Gothic designs. Color at least one design. Notice the space division and the balance of parts.

Make an original design for a tailored suit, using long lines suggested by Gothic art or a blouse with attractive sleeve.

Make a cuff set, using Gothic design for ornament. (A)

Make a Hennon with veil. (C)

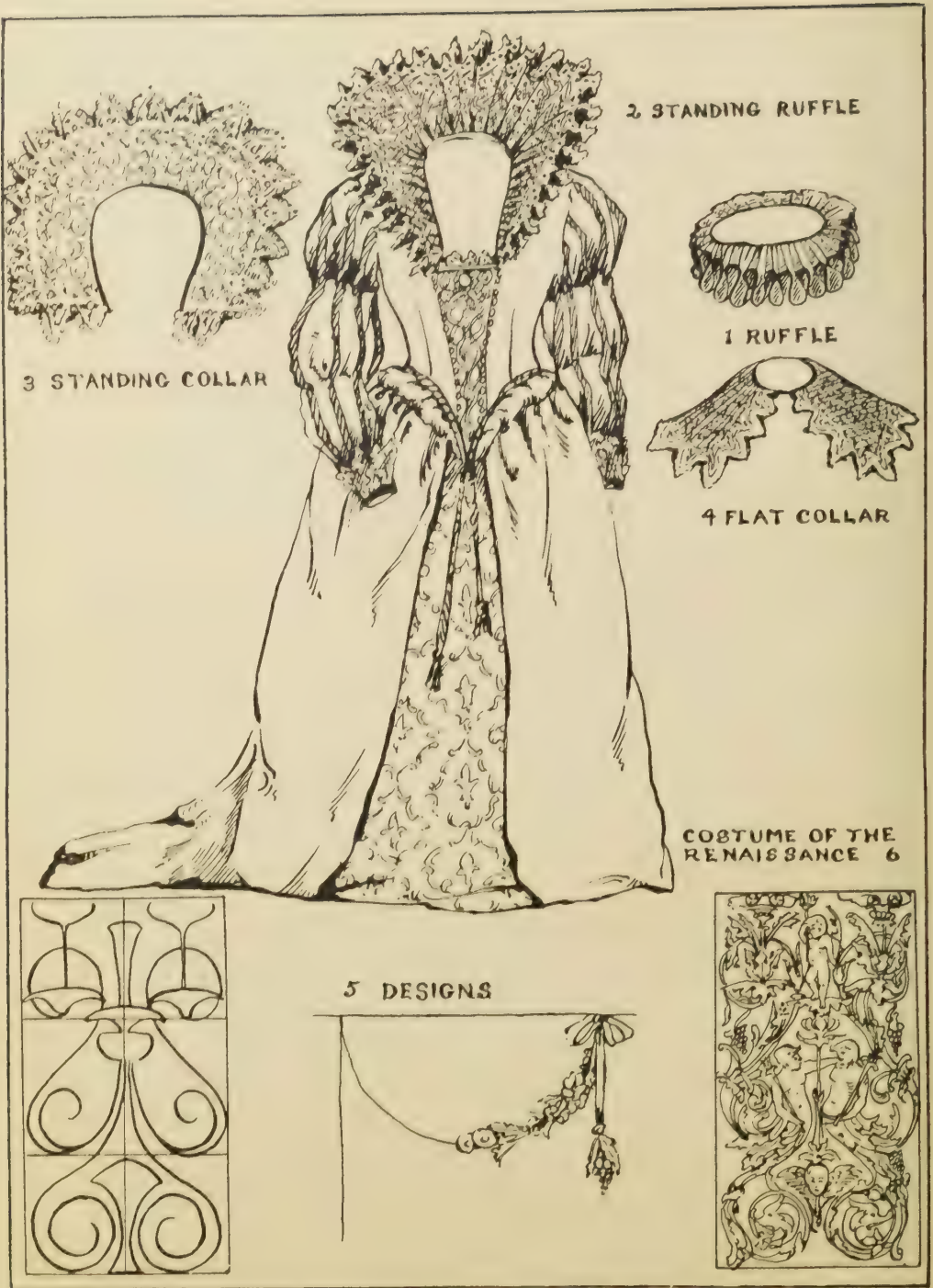
Arrange, on a sheet, bits of modern trimmings, cloth or prints of costumes which resemble the costumes and designs of the Middle Ages of the Occident.

CHAPTER IX.

THE RENAISSANCE

*“Costly thy habit as thy purse can buy,
But not expressed in fancy;
Rich not gaudy;
for the apparel oft proclaims the man”*—Shakespeare.

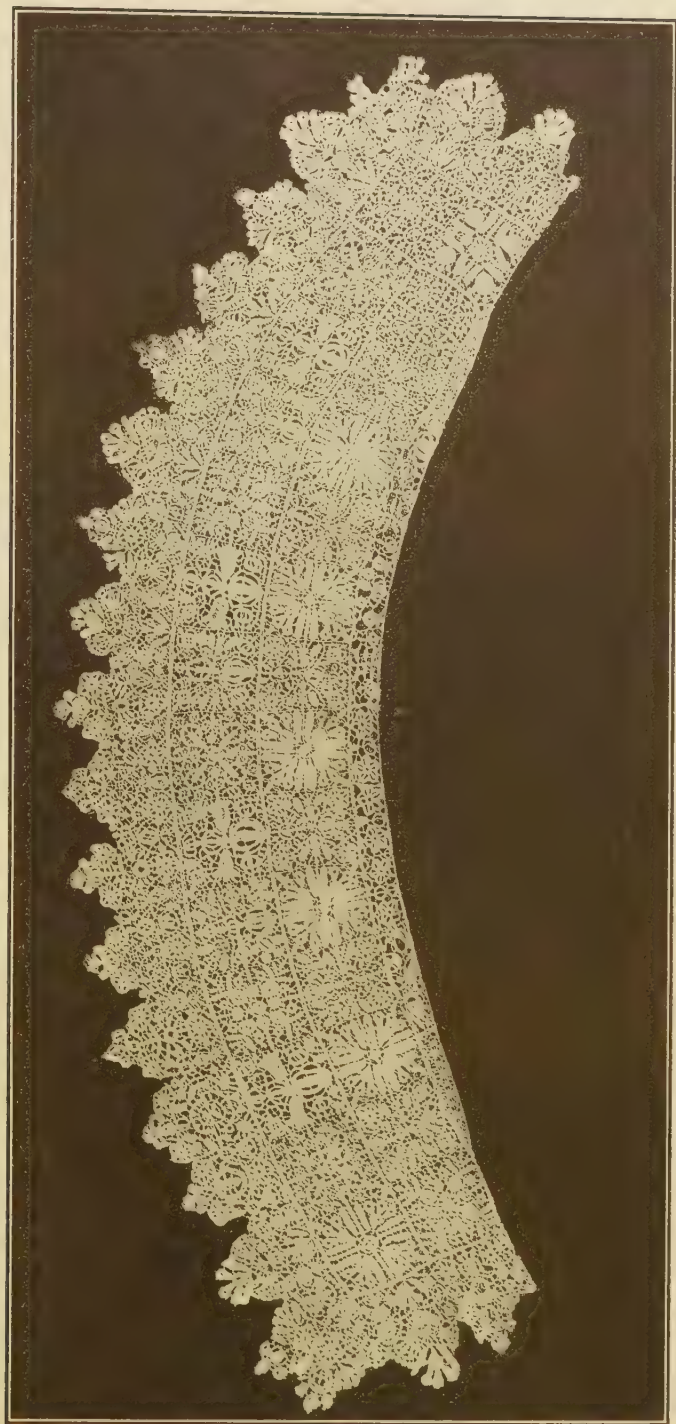
The great revival of learning and of art came at the beginning of the fifteenth century and the style, from that time to the modern, has been called the Renaissance. While Shakespeare was producing the wonderful dramas which were to make the name of England live forever; while the artists Michael Angelo and Raphael were painting the Sistine Madonna and the magnificent frescoes in the Sistine Chapel in Italy; the rulers and the women of France were engaged in creating or encouraging the making of designs and new fashions in garments and household decorations. So extensive were the plans, and so artfully were the ideas executed, that the designers of the nineteenth century were confronted with the popular opinion that there was “nothing new under the sun.” It may be truly said that during the Renaissance, Paris selected from all previous ages the designs which best suited her fastidious people, wove these in with her own ideas, and planned the fashions for all the world for more than two centuries to come. The Parisian people were quick to adopt new styles. They loved variety and their daring combinations of color, and their fantastic shapes and oddities in dress have won for them the scepter of the world of fashion. They were not afraid to try new things nor did they care for expense, for their appearance was of great importance; how to make a good impression and how to be pleasing in manner were most essential. So clever were both the men and the women of Paris in their style of dress, so charming in their way of entertaining, that to the present time the very word “Parisian” has been enough to turn woman’s heart cold with envy.



NO. 27. COSTUME AND DESIGN OF THE RENAISSANCE

- | | |
|--------------------|-----------------------------------|
| 1. Ruffle | 4. Flat Collar |
| 2. Standing Ruffle | 5. Designs and Constructive Lines |
| 3. Standing Collar | 6. Elizabethan Costume and Ruff |

28. LACE COLLAR



The long straight lines of the dress and the extended points on the shoes of the middle ages now disappeared; the hats became low, the skirts full and awkward and the toes of the shoes, broad and round. The straight, stiff lines in the architectural designs and costumes of the Gothic period gradually gave way to elaborate scroll patterns, festoons and curved forms of all kinds. Up to the time of the Renaissance, women's dress had been a covering for the human form, but the first part of this period brings in what might well be termed a cage in which the figure was imprisoned. The tight-fitting underwaist had a great part to play in the style of the garments. A straight piece of cloth was no longer laced to fit the form but it was cut very small at the waist and boned to make an encasement so hard and stiff that the women lost their grace of movement and were often spoken of as wooden-like figures. (Illustration 27.)

The waists of the garments grew shorter on the hips and, extending some distance to the front and to the rear, gave the figure so much the shape of an insect, that the men were described as wasps and the ladies as bees.

The men were as gorgeously dressed as the ladies and contrary to the previous period, borrowed many ideas from the fairer sex. Never have men worn so many articles usually thought effeminate as during this period, — lace ruffles, fancy collars made of the most delicate materials and many ribbons and fancy braids.

The Renaissance might be called the age of lace and ribbon, for never in the history of dress has so much lace been used; and as the demand grew, especially with the nobility, the quality of the article produced became better. Men, women and children were decked with it, lace ruffs, lace collars, lace in the sleeves, lace at the knees, lace for undergarments and for wraps. Bows of ribbons were worn on the sleeves, the skirts, on the bodice and on the hair. The Cavaliers were profusely decorated with ribbon and in fact, the whole French people seemed to have gone ribbon mad. Lace-like patterns and flowers caught up with festoons of ribbon, were seen everywhere on costumes in the textile patterns, on the furniture, in interior

decorations, and in architectural ornament. All of the decorations seemed to reflect the light, joyous, care-free attitude of the people so characteristic of the day. (Illustrations 28 and 30.)

The previous ages gave to the people of the Renaissance a storehouse full of treasures and during this period of development and when art was at its best, there was given to the world the best that any age has produced. However, at this time life was running to an extreme, and when decay started, some of the worst in designs and costumes were forced upon the public and unfortunately these, as well as the better forms, have had their influence upon the minds of the people. It is well to know of what the poor or even the worst consists, so as to avoid repeating the mistakes of the weak, but a very little time is sufficient to acquire such knowledge, while much time may be profitably spent on the study of the best.

With the exception of the capes and long scarfs, the loose, flowing drapery and the simple costumes of the early ages were discarded by this time, except in the Orient and in the garments of the Church. The dress of the most influential was complicated, cut in many pieces, and made in some definite shape, not, however, always in keeping with the form of the figure.

The surcoat of the Gothic period was superceded by the bodice, or tight-fitting waist which was cut low, and made of the same or a different color from the gown. This bodice was often decked with ornaments and covered with embroidered designs. Several rows of beads or of jewels covered the upper part of the neck. A girdle, secured at the peak or point of the bodice, was knotted at the waist and fell gracefully down the front. (Illustration 29.)

Farthingale. No great change had been made in the skirts until this period. The previous designs were usually full with long straight lines, but these were now replaced by the farthingale or wide skirt which was supported by contrivances of one kind or another. This continued to be used for more than three hundred years, though under different names; panier, crinoline, pouf, tourniere, bustle, etc.



NO. 29. QUEEN ELIZABETH KNIGHTING DRAKE ON BOARD THE "GOLDEN HIND"

Shake-fold. Originally this was known as the hochephis, shake-fold. Its original form was a stiffened pad, stretched upon a wire frame attached to the waist to give width to the skirt. The cloth of the skirt was gathered very full at the lower part of the bodice, and fell in folds over the padded frame; and as the wearer moved, the folds would sway gently, hence the name shake-fold. Later the stiffened form was constructed of whalebone or of cane, and made in the shape of a bell, — forming a cage which was worn under the petticoat.

Petticoats. Numerous petticoats were required with the voluminous farthingale and due to the woman's desire to display their best garments, and as the petticoats were as handsome as the outer garment, it became the style to split the outside skirt in front so that a panel of the underskirt might show. The underskirt was usually made of a contrasting color. This panel gradually became wider, and later, when the pads around the hips grew smaller or were not used at all, the sides of the divided overskirt were looped up and formed the paneer or panier skirt. Though this form of skirt changed slightly from time to time, the trimming and decorations varied so as to give it a decidedly different appearance. Clement Marot has given us the following description of a fashionable Parisian lady of the time of Louis XII:

“Heavens! how satisfied she was
With her good looks that day!
Look you, she had a bodice
Of the finest sky blue, laced
With a lace of yellow, made for her
And then she had sleeves of green
Of rich stuff, and a gown
Both wide and open.
Black hosen, little slippers
White linen, a looped girdle,
And a fair kerchief on her head-dress.”

Sleeves. The sleeves changed as much as any part of the costume. At the beginning of the Renaissance the loose sleeve of the Gothic

time continued to be used; a sleeve more elaborate in design but of tighter pattern, and finished at the hand with a frill of lace, was often worn under the full one. (Illustration 29.)

Mancheron. Later, the upper sleeve or Mancheron was cut to form a long straight panel, the lower part being sewed up to the wrist and the upper made into a narrow puff which formed a padded roll around the armhole. Again, the sleeve seems to have been cut off at the top and only the padded roll around the armhole left. The under sleeve was puffed many times, and each was filled to hold it in its place. This made what was known as the padded sleeve. Shakespeare in the "Taming of the Shrew" has given the following humorous description of such sleeves:

"Petruchio. 'Thy gown?

Why, ay; come, tailor, let us see it.

O, mercy God! what marquing stuff is here?

What's this? a sleeve? 'tis like a demi cannon

What! up and down carv'd like an apple tart?

Here's snip, and nip, and cut, and slish, and slash,

Like to a censer in a barber's shop,

Why, what, O 'devils' name, tailor, call'st thou this?'"

Slashed Sleeve. Still another popular form was the strap or slashed sleeve. The outer part of this were bands trimmed with gold or silver beads or other ornament and caught in at the hand, leaving the undersleeves showing between the bands. The breeches, as well as the sleeves on the men's clothes, were made this way. (Illustration 29.)

Capes. Beautiful capes were worn both as a decoration and for a protection in cold weather. These formed a most artistic background for the figure, and added much to the general pose. (Illustration 29.)

Ruffs. The collars of the costumes have made them better known than any other detail, and though the style was started long before

the time of Elizabeth, and lasted long after her death, the period is most often thought of as that of the Elizabethan Ruff.

See illustration No. 29.—This print shows Queen Elizabeth Knighting Drake on board the "Golden Hind." Notice the various kinds of ruffs, the slashed sleeves, capes, hats and Queen Elizabeth's costume.

Again, Shakespeare gives an interesting description of this costume with many ruffs:

"And now, my honey love,
Will we return unto thy father's house,
And revel it as bravely as the best,
With silken coats, and caps, and golden rings,
With ruffs, and cuffs, and farthingales, and things;
With scarfs, and fans, and double change of bravery,
With amber bracelets, beads, and all this knavery.
What hast thou din'd? The tailor stays thy leisure,
To deck thy body with his ruffing treasure."

Collars. There were four forms of the great collar used from time to time. One, a very full collar or ruffle which fastened directly under the chin and extending straight out from the head for some inches formed a setting for the head. Another was the style used for low-necked dresses. This came to a point quite low on the bosom and became fuller and wider as it went around the back of the neck. Such a collar displayed the neck and chest and gave ample opportunity for the exhibition of jeweled necklaces, strings of pearls and handsome beads. The third style was similar in shape to the second, but was not ruffled. It was usually made of lace and was wired to keep it in shape. The edges were irregular, usually showing the points or scollops of the lace. The artistic pattern of the lace elaborated by dainty strings of pearls and gold beads formed a very handsome background for a pretty face. (Illustration 27.)

The fourth style seems to be this third collar with the wires removed, allowing the collar to fall over the shoulders instead of

standing erect. Many forms of the flat collar were used by both men and women. Some of these flat collars were fitted close to the neck while others were cut low. (Illustration 28.)

Transparents. The attractive laces worn over the brilliant gowns suggested, no doubt, the design of the elegant "transparents" introduced about 1676. These were complete dresses of the finest gold or azure brocade worn under a transparent black gown of lace or chenille velvet. This was one of the most artistic, as well as one of the most handsome ways of dressing, the colors all being softened and an effect given which could not be obtained by a direct weaving or dyeing of the cloth.

It has always been conceded that the fashions or styles of any one time are invariably the prettiest ever created. This is a somewhat peculiar view to take, too, as each age holds so much that is attractive and some that is degrading. Nevertheless this is a good view to hold. People's ideas are constantly changing and advancing. No one would have it any other way, so costumes and designs must change also, but beauty, and artistic principles should ever remain.

It is the healthy, beautiful woman in any age who is intelligent enough to select the best for her personal adornment, that which is most becoming to her, and which is also in harmony with the most sane ideas of her age, that produces a picture so charming that it makes those of past ages seem out of place, when perhaps they are just as effective, but are no longer in key with the thoughts and feelings of the public at large. Was it because the rulers wished the people to change their style of dress; because the good bishops had so often condemned the fashions, or was it because the costumes were not attractive that the people of the Renaissance declared most unbecoming, in fact perfectly horrid, the Hennin which had been shielded and fought for, for nearly a century? They declared the loose flowing garment far from charming. Was this true or was it because the people's ideas had changed and they required new forms, new color-schemes and new designs to express the new thought?

Hats. The hats, so like Gothic spires, gave way to low ones having many curves similar to the many arches and other architectural forms of the time. The low hat of many shapes which had a point in the middle of the forehead and gave the face a heart-shaped appearance became the most popular. (Illustration 29.)

The "Capeline" of the seventeenth century was a hat worn by the ladies when hunting, or when at a ball or masquerade, and was usually made of straw with a deep brim lined with silk or satin, the upper part being covered with feathers. In some cases, it was merely a velvet cap trimmed with feathers of no great value.

The hair was dressed with many curls and rolls. A French verse gives an interesting description of such an arrangement:

"A lady can never be admired
If her wig be not trimly curled,
If she wears not perfumed powder in her hair.
And a multitude of knots,
Pinned here and there
By four, five or six or many more,
As in her head-dress pleasantly dispensed."

For a time, during the reign of Louis XIV, the most ridiculous way of wearing the hair came into style, that of building it high and decking it with feathers, ribbons, wire ornaments, muslin, chenille, pearls and flowers.

"A stockade of wire
Supports the superb structure
Of the lofty head-dress;
Even as in time of calm upon the sea,
A vessel bears its masts."

* * * *

"If the woman only moves, the edifice trembles and seems about to fall."

Art was declining, beauty was being forgotten; the Baroque art without form or construction was fast producing an over-decorated

mass of furniture, architecture and craft work and, naturally, the people took on the same appearance. Natural beauty was replaced by artificiality, and the most peculiar arrangements were considered attractive.

Mustaches. A very peculiar style was that of a woman wearing "mustaches." These were long ringlets which hung down over the cheeks and reached to the bosom.

Masks. Masks were also fashionable. These were small and were usually made of satin or of velvet lined with white; they covered only the eyes and the bridge of the nose. They were originated during the reign of Henry IV. and reappeared at various times.

"Shall I tell of those fanciful creatures
Who wear lace on their masks,
And bedecking their eyeholes,
Think the mask is perfect?
Shall I say that in dog days,
When one burns even in the cellar,
They wear gold cloth and velvet?
But it is not every day
That in place of patches our coquettes
Cover their chins with spangles,
And chew ginger and cloves,
That they may smell sweetly,
Or fenel — I lie not —
Or strong herb like mint."

Small pieces of black court plaster were often pasted on the blushing cheek of the coquettish maid.

The people of the Renaissance were too fond of their own pleasure, and too eager to appear charming and elegant to care a great deal for the public health and morals. The homes were rapidly becoming more beautiful and more luxuriantly furnished. The



NO. 30. TEXTILE OF RENAISSANCE DESIGN

hangings, floor coverings, and the furniture were the most elaborate that have ever been made and since then scores of buildings have been decorated after the various Renaissance styles. Neither health nor comfort was given an important place in costume designing.

With few exceptions, the virtues or failings of the French women were proclaimed in their dress. Whether a peasant or a dweller in a city, a working woman or a duchess, each woman revealed her character by the clothes she wore. When possible she adorned herself with lace, embroidery, jewels and flowers to make an irresistible effect. "A queen's gown was said to have been sown with thirty-two thousand pearls and three thousand diamonds." The amount of money spent on clothing was not always in accord to the possessions of the person, family or state, and many heavy debts were contracted. The fairy story of "Cinderella" portrays the social conditions of this time. The story is a very simple one, but the truths lie deep and the conditions in Cinderella's family were the same as in many other families all over the country. The rulers gave little thought to the amount spent on clothing, and the poor spent more than they could afford in mimicking the rich, while the middle class, though they held the reins of common sense but loosely, used artistic designs and ideas and dressed in good taste and to a degree in moderation, yet spent lavishly for dress. Competition in dress was started; the bourgeoisie dressed above their station; the female aristocracy endeavored to eclipse their humbler rivals; and the peasantry tried to live up to both by wearing similar garments made of cheaper materials. "Extravagance and luxury pursued their way but to hold the sceptre of taste and toilet involves obligations as onerous as nobility itself, and to excite admiration and envy is a costly privilege."

The costumes of the Renaissance were more universally worn than those in the Gothic period. A great effort was made to keep the different classes clad in their proper garb, and to keep the different families marked by their crests, but in spite of all the laws passed

and the advice of the rulers, the peasantry aped the nobility and the nobility dressed as they pleased. A French verse expresses the surprise of some of the people over the change:

“No longer are our ladies to be distinguished
From the women of the people;
Since a person of honour wears a colored petticoat,
Or changes the fashion of her clothes,
In short since she dresses herself
In a gaudy manner.”

* * * * *

“A bourgeoisie does as much as that;
She, too, will put on plumes,
And stick on mustaches,
False hair and pads,
Tours, plaits and knots;

“White and yellow coifs
With ells of lawn in them;
And those fine striped silks
Which are sometimes not paid for;
For often such bravery of dress
Hides much roguery.”

A King might determine that only a certain amount should be spent for a costume for one class, but there was little use in this, for the Middle Ages with its great arts and crafts movement had taught the people how to use their hands most skillfully and thus a woman of the middle class might have, at no great expense, a dress embroidered in a manner equal to that of a noble lady, upon whose dress vast sums had been spent. Another woman who could not afford a piece of costly Venetian lace could, and would, imitate it in a similar pattern. Should the ruler pass an act governing the use of a certain weave; say, confining its use to the nobility, a pretty maid of inferior birth would appear before the ruler, clad in the forbidden garment, and beg that the act be repealed and, like as not, in his love for beauty and a pretty woman he would do as she wished.

The spirit of chivalry was still evident. In the Middle Ages the women ruled the hearts of the men but in the Renaissance, they ruled both the minds and the hearts. Vanity, ambition and jealousy caused many a tragedy.

By this time, the Crusaders had exerted an influence upon the life and the customs of the people to a very wide extent. The world seemed to have become smaller since the people could travel from one country to another. The various costumes of different countries were interchanged, and manufactured articles of the various races were scattered broadcast. It was an easy matter, with the wonderful silks and jewels from the Orient, the laces from Venice and from Brussels, the numerous rich textiles from Spain, together with the well-made articles from the factories of Germany, England and France, for the designer of Paris to have executed any design that he might fancy. The problem of the day was similar to that of the Romans, one of selection rather than of creation; but the French women were not so dependent upon other nations as were the Romans, for the French had ideas of their own, and if necessary had skill enough to execute them.

Designs. The Renaissance ornament showed the influence of the classic art of the antique periods, the symbolism of the Byzantine, and Oriental periods; of chivalry and the arts and crafts movement of the middle ages. The style is known for its refinement of line and detail, beauty of proportion, unity of parts and symmetry of form. It was the product of cultured minds inspired by music and literature of masters.

The Human Figure. The human figure was a particular feature of the Renaissance ornament. Most beautiful examples are seen in the decorative arts, as well as among the paintings, pieces of sculptor, bronze, and mural decorations. Many of the master-painters were powerful draughtsmen and designers. The Sistine Chapel, built by Baccio Pintelli was decorated by fresco paintings by Sandro Botticelli Perugino, the master of Raphael; Michael Angelo and other noted

artists. The decorations of the Stanz of the Vatican, Sala of Constantine and Loggie of the Vatican show some of the work executed by Raphael and his pupils. Hans Holbein, Sir Christopher Wren, Inigo Jones, and Nicholas Stone were among the many who contributed to the more practical arts.

The cupid heads and full figure of the cupid, figures of men and women as well as the head and torse of the figure, combined with foliage, festoons, etc., were characteristic features of the decorative art of the period. Singing and dancing figures, full of grace and beauty were frequently used. Dolphins, birds and animals formed interesting spots in the ornament. The festoon, garland of flowers, the horn of plenty, combined with many streamers and bows of ribbon; groups of trophies, of arms, musical instruments and other objects arranged with wreaths, cords, tassels, etc., were among the details of the ornament.

See illustrations Nos. 30 and 31.—Prints from textiles of the Renaissance period. Notice the imitation of lace in the background of plate No. 30 and the graceful lines in the floral design.

In plate No. 31 we find an interesting example of the designs showing festoon arrangements, groups of objects, musical instruments, quiver of arrows, cap, etc., combined with flowers, ribbons and strings of pearls, all arranged in a formal way to compose a well-balanced and beautiful spaced design.

The second panel in this illustration is a splendid example of an artistically arranged ornament so characteristic of the best art in this age. Notice the simplicity of construction, elaborate detail, the graceful curves, attractive spotting and variety of shapes.

The unit nearest the top, a monogram enclosed in a conventional design, shows the influence of the preceding period. The coat of arms has been replaced by a beautiful group of letters; the crown is used as part of the design, rather than as a crest, and a scroll pattern in place of a shield.

In illustration No. 27 is seen a small sketch of a design showing the use of the figure, cupid heads and dolphins, combined with floral arrangements, also a panel showing the constructive lines of such a design. These are all worthy of careful study.

The designs were so varied in style that it is impossible to select a few that will represent the whole period. The general characteristics of the art of the age are sufficient to enable one to distinguish it from the other periods. Although it was greatly influenced by previous styles, it had sufficient originality in composition and execution to make it entirely different from other forms of decoration.



THE METROPOLITAN MUSEUM OF ART

NO. 31. PANELS OF RENAISSANCE DESIGN

The French Renaissance was divided into distinct periods:

Francois Premier, 1515–47.

Henri Deux and Henry Quarte, 1547–1610.

Louis Treize, 1610–1643.

Louis Quatorze, 1643–1715.

Louis Quinze, 1715–1774.

Louis Seize, 1774–1789.

The Empire, 1804–1870.

Another definite way of dividing the period for the art of all the countries is, —

Transitional, 14th century (Tre-cento).

Early Renaissance, 15th century (Quatro-cento).

High Renaissance, 16th century (Cinque cento).

Late Renaissance, 17th century (Decadent; Baroque).

As has been said before, this was an age of extreme styles, and while some were most ridiculous it must not be thought that they overshadow the others which were both elegant and beautiful. Though the costumes lacked the grace, the long flowing lines of the classic period; though the figure was given little opportunity to show the artistic proportions with which Nature had endowed it; and though the movements of the body were so hampered by stiff case-ments that it could scarcely move, it can not be said that the figures of the best part of the period were not extremely attractive. The handsome laces, combined with textiles of the most beautiful color combinations, whether of shades or tints, gave the figures an air of grandeur unequaled in any other age.

Colors. The colors were no longer influenced by religion nor did they carry a symbolic meaning. They no longer showed in the crest one's trade or profession. No longer did any color mean courage, patriotism, virtue or sincerity, but they were chosen merely because they were becoming to the wearer. Though purple was regarded as the color

of royalty, black that of tragedy, and scarlet as the bride's color, there was no especial feeling against a person's wearing any or all of these colors. A woman chose the colors for her gowns to please her own fancy, and if she chose to wear all the colors in the spectrum she might do so.

Addison said: "The peacock in all his pride does not display half the colors that appear in the garments of a British lady when she's dressed." Though many of the color combinations used by the French were daring ones, they were usually harmonious and pleasing to the eye for the French had a fine feeling for color. The French women have always been noted for the wonderful way in which they use black and it was during the dark ages in history when gloom was over all that black became so popular. Children as well as adults dressed in black. Many of the hangings in the homes were very dark or black and in fact the title "Dark Ages" may be properly applied to the period of costume as well as to the social condition, for never has black material been more extensively used, or more exquisitely modeled and trimmed black garments worn more than during this period.

This gives the one dull spot to the period, for the rest is a mass of gorgeous color, rich reds, bright blues, yellows, greens, purples, dainty pinks, sky blues and delicate lavenders combined with gold, black and white. One only needs to imagine these colors in fine linens, printed cottons, silks, heavy brocades, satins and velvets, all trimmed with yards and yards of the best lace that the world has ever produced and enhanced with strings of pearls, to have in mind some of the beauties of the Renaissance.

LESSON IX.

Make a sheet of sketches showing a costume of Renaissance style and three or more designs. Notice the variety of line and space division.

Make an original design for an evening dress using a panel of Renaissance design.

Make a collar of embroidered net or lace after the Elizabethian style. (A)

Make an Elizabethian costume with wired collar, out of paper or cloth. Paint the design and use glass beads for jewels. (C)

Arrange on a sheet bits of modern trimmings, cloth or prints of costumes which resemble the styles of the Renaissance.

CHAPTER X

COLONIAL

"Beauty which is to be a joy forever, must be a joy for all." — Ruskin.

The European castle with its rich interior decorations, elaborately carved furniture and heavy draperies may be contrasted with the simplest cottage in the "Forest Primeval" in the new world America of vast extent where every living creature had freedom. Simplicity reigned for a short period. The people, again weary of the extravagance and the luxury of the East, longed for quieter and more religious lives. The most primitive houses were built and, for a time, art had no place in the new world. The minds of the people were concerned with thoughts of the necessities of life rather than with artistic decoration. A woman could not think of a new fashion in dress when she scarcely had time to weave a simple slip for her child, and how was a man to plan an artistic building, when he could not hew logs fast enough to build the plainest of cabins for his family's protection against the winter's bitter cold.

The simplest garments of man have a tendency to die with their usefulness, so the costumes of the earliest pioneers are of little interest; and attention is first directed to the class of people who had more time and gave more thought to personal ornament.

The styles of Paris were being copied all over the world, but the people of each country changed these to suit their own tastes. Trifling decorations which so strongly appealed to one nation were not so kindly thought of by another. For instance, the garment worn in Spain and in England during the same period were very similar in shape, but the Spaniard's idea of color was quite different from that of an Englishman. The German woman did not appear the same in a Parisian gown as a French woman, and the Dutch, with their love for bright colors, had a still different idea of the same style.



NO. 32. COLONIAL FAN

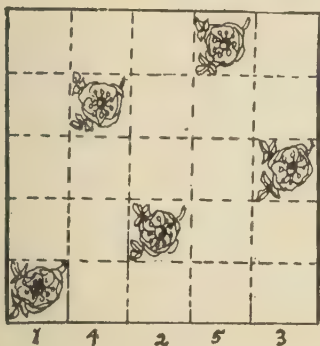
As Paris was the center from which all styles radiated, America was the place where they were destined to end. Paris collected some of the richest materials from every part of the world, and combined them in styles extremely French for the adornment of all womankind. These were scattered east, west, north and south to all parts of the earth, and "Fashion Dolls" were dressed to show the latest Parisian styles and sent to all countries. Books and fashion-plates were beginning to be used but, as traveling was still a slow process, the styles in one part of the country far remote from the world lagged behind those of another part; so the costumes in different parts of the old world, though all originating in the same place, were quite different in appearance. Specimens of all came to America to form a conglomerate.

The pleasure-loving Spaniard with his bright-hued costumes came to the southern portion, Texas, California and Florida; the French, to the Mississippi valley and Louisiana; the English, to Virginia, Maryland and the Carolinas; the Dutch, French and Germans, to Massachusetts, Connecticut, New Hampshire, Maine, Rhode Island, New York, the Jerseys and Pennsylvania. America was drawing together what Europe had separated.

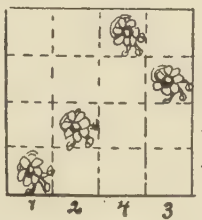
Can one imagine a more amusing sight than to see walking down New York's Fifth Avenue: a Puritan with his large hat, plain somber appearing clothes and long cape; an English Lord with his velvet coat trimmed with frills of lace and metal buttons; a French noble in satin and lace, more gayly dressed than any woman of today in her street costume; a meek little Quaker maid garbed in gray and white; a Spanish cavalier in ribbons and fantastic colors; one wearing the gaudy Dutch dress, another in the plain, black garb of the church. Who could say that these costumes were after one style as were the Egyptian, Greek, or even the Roman costumes? Were the sleeves all alike or were the hats of any two in the procession the same? Were the colors at all similar and were even the shoes cut after the same pattern? Yet all these were colonial costumes. What was the particular style that might be called colonial, and did the American

people have any conception of costume design which might be called their own? They did not. They combined all that the world had given them, and as the styles of all had originally been French, they were bound to show the French touch when they were brought together again. America fought for freedom of speech and mode of living, but willingly remained a slave to France in the matter of dress, worshipped her very name and seemed to have no desire for another to take her place.

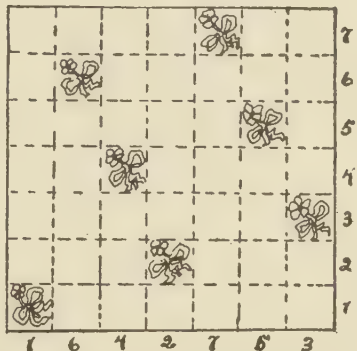
With the beginning of the eighteenth century, there came a time which might be termed the comfortable period of the colonial life in America, a time when beautiful homes were built, fine public buildings erected, and when fashion became a conspicuous element. Merchant and pirate ships were bringing in rich silks, tissues and embroidered gauzes from China and the Indies and garments of the latest fashions from England and France. All these were brought to the seaports where the demand was the greatest and there was the greatest wealth. Thus to New York, Boston, Philadelphia and to the Virginias were brought the finest and best of these treasures and to these points came the buyers. From these centers also, the costumes were sent to the other parts of the country, but as traveling was a slow process at that time, being accomplished either by stage or horseback, the materials were not scattered as rapidly as in later years. Many of the treasures have been handed down from generation to generation, and one need only go to Arlington or Mount Vernon, Boston or Philadelphia, to see the best examples of colonial architecture, furniture, coaches and costumes. One can hardly look at an old carriage with its elaborate decorations once so gorgeously colored but now so faded and dimmed with age, without imagining he sees a woman's pretty face surrounded by a colash bonnet peeping from the door. Who can enter a Quaker meeting-house, still kept in the old time primness without decorations and with no musical instrument, and not see in his mind's eye the old-time Quaker ladies in their prim white kerchiefs about their necks, and with their full gray skirts sitting gracefully erect on their own side of the meeting?



1. FIVE END ARRANGEMENT



2. FOUR END ARRANGEMENT



3. SEVEN END ARRANGEMENT



4. COLONIAL COSTUME

NO. 33. COLONIAL COSTUME AND DESIGNS

1. Design of five end arrangement
2. Design of four end arrangement
3. Design of seven end arrangement
4. Colonial Costume

And again, when one enters an old Virginia home kept as in the past and having the tall stately columns at the front of the house and with beautiful old-fashioned flower beds at the side; bed chambers decorated with chintz and cretonne, without half expecting to see a rosy-cheeked colonial maid, with a black beauty spot of court plaster on her cheek and dressed in a flowered silk dress, standing in the doorway. Or one might be met at the threshold and given the hospitable welcome of the early days by a matronly figure in brocade and lace. In those days there was a feeling of sincerity of refined simplicity, and yet an air of playfulness about the homes that was constantly reflected in the styles of their dress and in the patterns of the materials used. This feeling seems to be contagious, and is taken up by the people of later generations when they adopt the colonial styles and designs.

Hoops. The style of fitted garments was still in vogue and was best shown in the Colonial period in the "Hoops." The upper part of the dress or of the waist and the paniers were made of a different material from the hooped skirt. The bodice was cut low and finished about the neck with Van Dyke frills, so named after the artist. The waist was very small and came to a point in front, and was laced over a "stomacher" of lace. The sleeves were usually short and finished at the elbow with a ruffle. The hooped skirt, varying in size, was most often stiffened with whalebone, and as the material was placed directly on the frame-work it became a part of the gown and it was customary to speak of a "damask hoop" or a "brocade hoop." (Illustration 33.)

A style similar to this was the full skirt ruffled to the waist with pinked silk, the bodice low and finished with a wide fichu which covered the shoulders and was fastened in front with a cameo or a brooch. Many padded and quilted skirts were also fashionable.

In 1745, hoops were increased at the sides and diminished in front. A pamphlet published in that year was entitled "The Enormous Abomination of the Hoop Petticoat as the Fashion Now Is."



NO. 34. EMPIRE GOWN



NO. 36. BONNETS



NO. 35. WATTEAN GOWNS

Empire Gown. The Empire Gown, so named for the French Empire was a more clinging garment. It was usually made of very soft material either faun colored silk with flowers brocaded in colors, white embroidered muslin or glazed chintz. The neck was usually cut very low, the waist very short and the sleeves were either short or long with a small puff at the top and the skirt was straight and full. This gave a very girlish appearance to a woman of good form but was not becoming to one of heavy build.

See Illustration No. 34—Dress of Empire Style. This dress, made about 1750 by Lucy Jimson, is of white India muslin and lace, woven and embroidered by hand. The original is in Penn. Museum, Philadelphia.

“Watteau” Gown. A charming specimen of a most fashionable gown is that of the “Watteau” design; the main feature being the full back plaited at the shoulders and at the waist and allowed to train at some length on the ground. This style had various forms, but always showed this new form of train. (Illustration 35.)

Caps. One of the interesting features of the Colonial costumes lies in the head coverings which consisted of the cap, the poke bonnet, the colash and the Watteau or straw hat.

The cap had many frills, was charmingly attractive, and was worn by young and old. The beautiful shadow laces so popular at this time made into caps were very effective. The “Ivanhoe” cap was named in honor of Scott’s novel of the same name which was published in 1820.

Bonnets. The poke-bonnet was snug fitting, extending or poking out over the face and was usually made to match the coat.

The colash was made of silk and lined with a padded material of a contrasting color, and the whole so arranged on a frame work that it could be folded back over the head or, by means of a cord or ribbon fastened in front, could be drawn over the face.

See Illustration No. 36—Colash bonnet, made of brown silk, and poke bonnet of white brocade with straw woven in the silk to give the effect of gold threads. The original is in Penn. Museum, Philadelphia.

Hats. The Bonaparte hat was a very popular form, and was designed after the fashion of Napoleon Bonaparte's helmet. It was often jauntily worn on one side of the head.

Marie Antoinette was one of the first women to wear plumes on her hat and one who made that style so popular. Watteau painted a portrait of a woman wearing a similar creation and he made the hat such an attractive part of the picture that the style has ever been called by the artist's name, "Watteau."

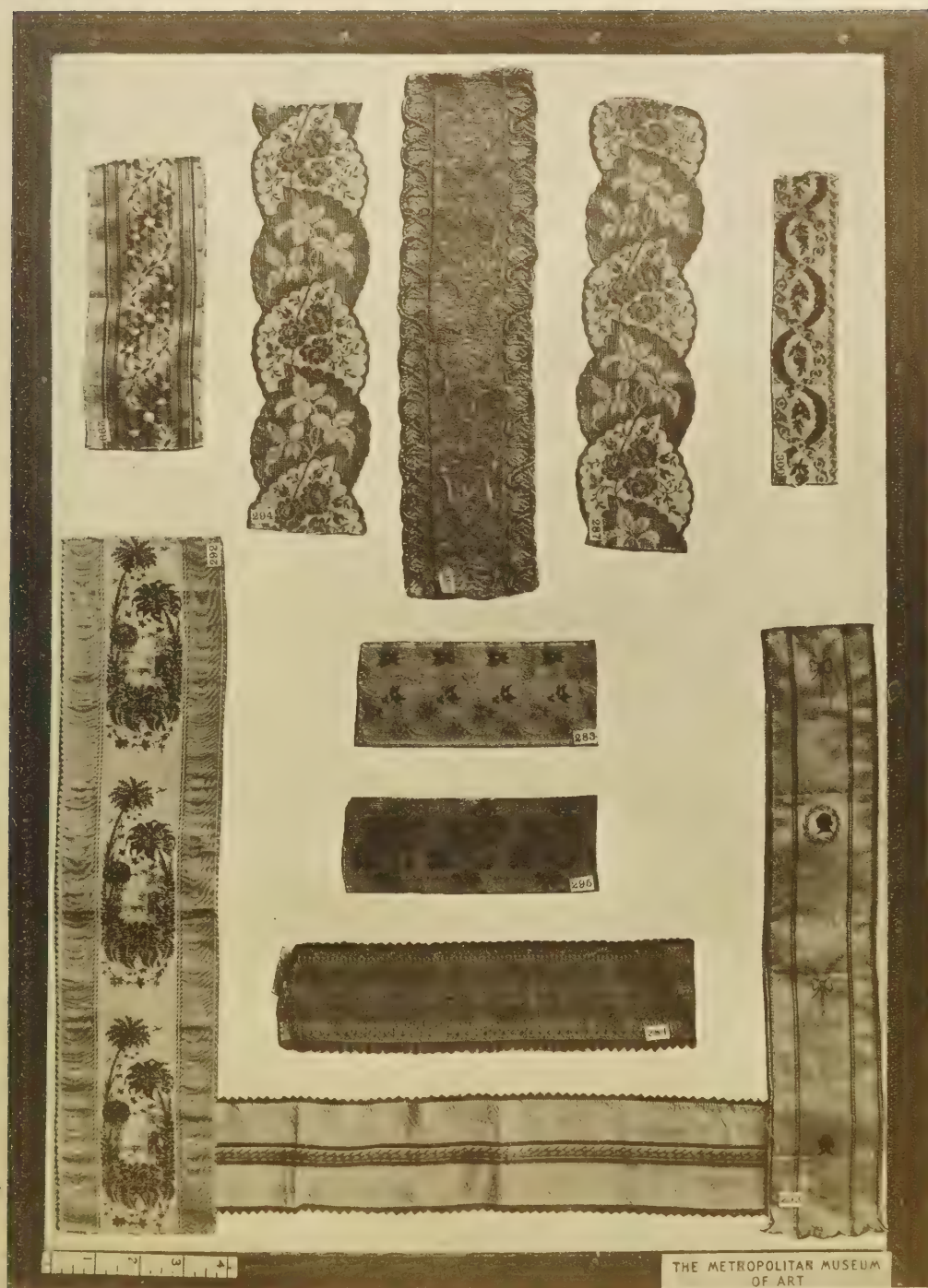
Another hat which gained its popularity in the same way and which has been deemed so artistic that many poets have written about it, was the Gainsborough. This was a large hat which was tilted to one side and gave such an artistic effect that the merchants all copied the style. Mrs. Siddons, a great English actress, who won her reputation by the way she played the role of Lady Macbeth, wore such a hat when Gainsborough painted her portrait, and so popular was the actress and so becoming the hat, that Gainsborough's name has lived in the world of millinery, as well as in that of art. Riley in his "Love Lyrics" shows that the style has long since been popular:

"Just the airiest, fairiest slip of a thing,
 With a Gainsborough hat, like a butterfly's wing
 Tilted up at one side with the jauntiest air,
 And a knot of red roses sown under there
 Where the shadows are lost in her hair."

* * * * *

"Then a cameo face, carven in on a ground
 Of that shadowy hair where the roses are wound."

Shawls. Long and short coats as well as capes were worn, but one of the quaintest fashions was that of wearing a handsome cashmere shawl made of silk or of wool or of a mixture of silk and goat hair. Imitation cashmeres were made in France and England, but the genuine cashmere came from India. The designs of these shawls were very interesting as, like oriental rugs, the weave often wove into the shawl a design of some especial meaning to him or his



NO. 37. COLONIAL RIBBONS AND SILKS

people. They were all hand-made. In 1831 appeared an article on the manufacture of these shawls which said that, at that time, there were nearly five thousand people employed in the making of these shawls, and that only three weavers were employed in one shop. When the pattern was especially fine the operator could not make over a quarter of an inch of the design in a whole day so that the most elaborate shawls were made in pieces and cleverly put together. In the weaving of these shawls, the weaver was seated on a bench, with a child placed a little below him with his eyes fixed on the pattern and who, every time the frame was turned, told the weaver the color that was wanted.

Color and Designs. Though the designs and colors in the textiles imported from foreign countries often had some symbolic meaning to the makers, they had little or none to the American. Colors no longer had a religious meaning and they no longer denoted the wearer's station in life, for the Americans were a free people and all had the same liberty as to dress. The superstitions of the earlier days had ceased to influence the ornamentation of dress. The winged globe, the dragon and the serpent had passed out of fashion, and though the family crest and coat of arms were still used on the family coach and on household articles, the people no longer seemed to care to use them to decorate their wearing apparel. The people were tired of the lion rampant and also of the shield, and even the religious symbols were put aside. The feelings of the people were growing deeper and it became more the custom for them to show a religious conviction by acts and deeds rather than by wearing a cross on the sleeve or embroidered on the raiment.

Nature was influencing the lives of the people in every way and the textiles of this period reflected all the natural forms. There never was a time when so many flowers were used in designing. Little rose bud patterns, festoons of flowers, poppy designs, lilacs and violets, hollyhocks and geraniums, and flowers arranged between and over the stripes in the goods were a few of the many popular designs. Birds were used in with the flowers in an effective way. (Illustration 37.)

War also had a dominating influence upon the costume designs. The military colors, originally selected for one reason, soon stood for something different and the women, as well as the men, used them. In speaking of the colors of this period, it might be said that they were both military and natural. Among the colors suggested by Nature, it is interesting to notice one, a soft yellow or blond tint extensively used and called "Queen's hair" in honor of Marie Antoinette. Among the military colors, Navy Blue is well known.

Among the most popular fabrics were:

Calico. Calico or "Calicut," named for Calcutta, the town in India from which it was originated. This was a very popular material during the Revolution and the calicoes imported from France were delicate in coloring and very fine in texture. (Illustration 38.)

Damask. Damask or "Damascus" was a fabric woven in elaborate patterns in silk, wool or linen and was used mostly for curtains, bed-hangings or wraps.

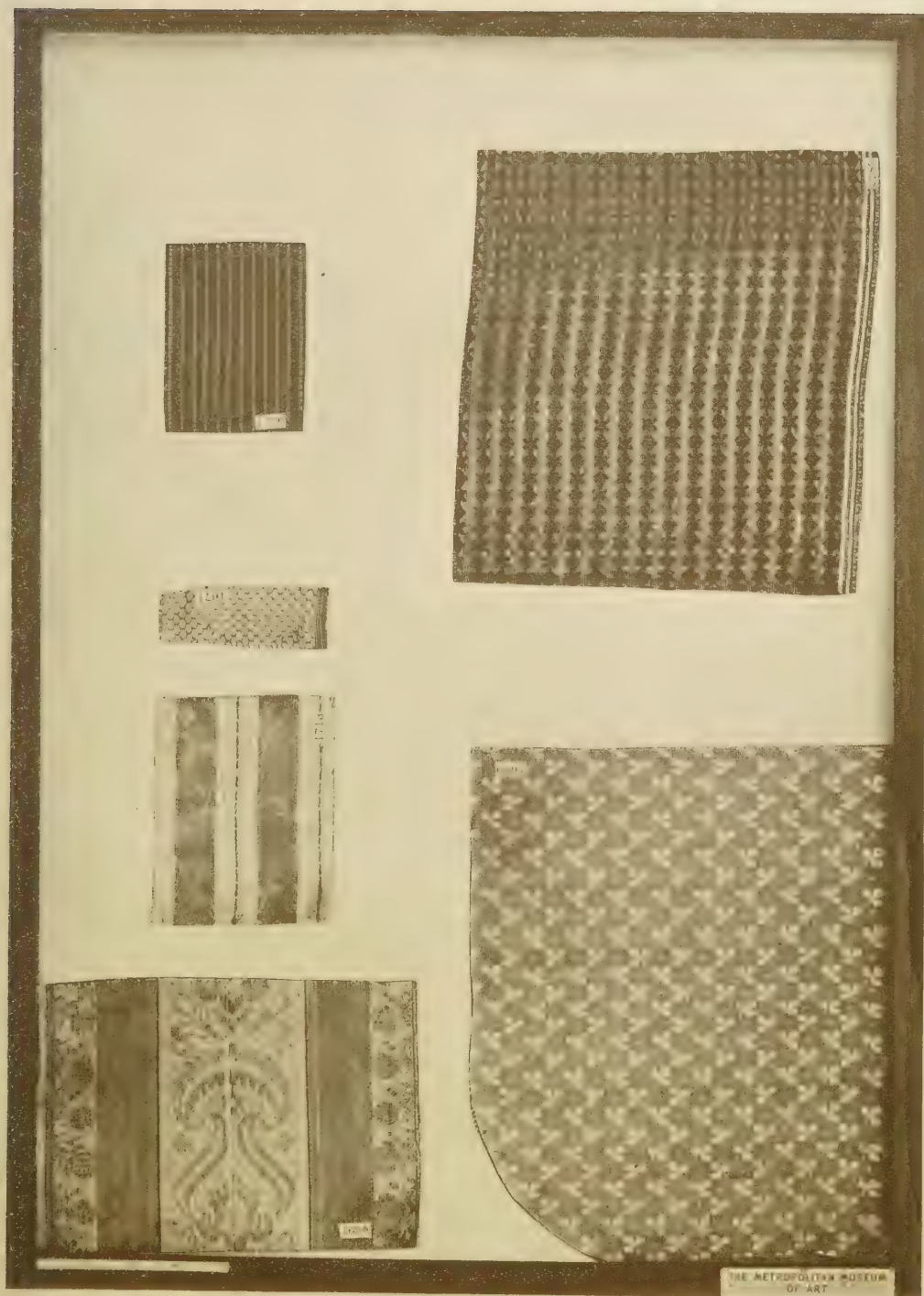
Chints. Chints or "Chintz," from the Hindoo "chint" meaning spotted cloth was printed in several colors and in small designs.

Duck. Duck was a strong linen fabric without a twill and with percale, a closely-woven cambric, was first used about 1812.

Kersey. Kersey was a fine woolen material.

Linsey-Woolsey. Linsey-woolsey was a coarse cloth with a warp of linen and a woof of wool. This was first made in Linsey in Suffolk, England, but soon became very popular in the colonies, and few families were without some of this material.

Broadcloth. Broadcloth was regarded with even greater respect than it is at the present, and was used more for men's garments than for women's but in either case, it stood as a badge of wealth.



No. 38 COLONIAL FABRICS

“Braid cloth lends fock (folks) an unco heese! (remarkable ease)
Makes many kail worms butterflies.
Gives many a Doctor his degrees for little skaith (work).
In short you may be what you please,
Wi gude Braid Claith.”

Nankeen. Nankeen was a cotton cloth imported from Nankin China, from whence it derived its name.

Tufftaffeta. A very popular, as well as a costly material, was tufftaffeta. This was a taffeta silk striped with chenille.

Brocaded and Painted Satin. Brocaded and painted satins were also characteristic of this time. (Illustration 39.)

All garments before about 1850 were made to order but after that time ready-made clothes were manufactured and sold in quantities. In the early days, it was not possible for a woman to buy a whole traveling outfit in an hour or two nor could she order an article which had to be brought from the Orient, France or England, and be certain of receiving it in a few weeks. She had to select from what was to be found in the shops, or else wait a whole year for the delivery of her garment. The process of making clothes was thus a long and tedious one, and in addition to this it was necessary to engage the tailor months in advance of the time when the new dress was to be needed. This had its effect upon the garments themselves and they were in consequence, not so numerous but were made of good material which would last some time. This is proved by the many colonial costumes still in existence. Time has changed the white satin to cream and softened some of the brighter colors, but it has not destroyed any of the beauty of the material. From the handsome brocades to the simplest flowered silk, the fiber is still strong and the coloring is charming. (Illustration 35.)

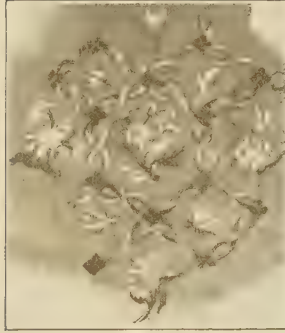
Fans. If there is any accessory to the costume that marks these two centuries, it is the fan. Though the fan is one of the oldest forms of ornamentation and was used in the earliest Egyptian times, it was

never so popular as during the Colonial days. In this period a costume was not considered complete without a fan, and the fans bore the most elaborate designs and some of the best artists of the time spent their time decorating them. Miniature pictures were often painted in an oval near the center of the fan, festoons of flowers decorated the edges, and the ribs and the handles were made of ivory or of sandalwood, and richly carved. Other fans were made of handsome laces with the design elaborated by means of spangles or dainty beads. The color of the dress was often carried out in the fan. Fantastic fans, big fans, little fans, painted ones, plain ones, were used by all, old and young among the ladies. It was an age of fans. The history of the fan itself is very fascinating as it carries with it the story, in a limited way, of the life of the people from the earliest days of Egypt to the Colonial time. (Illustration 32.)

It is with the costumes of the colonial dame with her flowered gowns, brocaded hooped skirts, empire or Watteau dresses, collash bonnets and Gainsborough hats, cashmere shawls, and her muffs or dainty silk mitts and fans that this history of costume closes. Modern designers have been richly endowed with the treasures of the past and they should be able to produce better work than that of their predecessors.

With the thought of encouraging American costume designers, the United States Government has started a collection of the gowns worn by the Presidents' wives at the time of the inauguration. These are to be seen in the Smithsonian Institute, Washington, D. C., on figures modeled after portraits of the various women.

The figure shown in illustration No. 40 is that of Martha Custis Washington attired in the gown she wore when Washington was inaugurated president in 1789. The dress is made of hand painted satin, designed and painted by an American woman whose name is unknown. The units of the design are almost childlike, but the systematic arrangement lends an attractive effect to the dress as a whole. It is, at least, a sincere attempt at a truly American design and shows that the designer, though not skilled in art, had a desire



NO. 39. DETAIL OF MARTHA WASHINGTON DRESS



NO. 40. FIGURE OF MARTHA WASHINGTON IN U. S. NATIONAL MUSEUM

to give to the wearer some individuality in appearance. The use of the sprays of flowers, bugs, butterflies, etc., show that the artist used motifs of particular interest to herself, thus leaving some of her own personality painted in her craft work.

The Egyptian period gave the foundation. Though simple and a little crude, it was strong enough to last through the past centuries and through the ages to come. Its well-proportioned designs and simple arrangements will ever form a background for all other ornament.

The Greek period with all the grace and charm, the refined beauty of line and color, the quiet yet energetic expression of intellect, offers more than any other period to those interested in the natural beauty of form and raiment.

The Roman period, with its air of dignity and power, also adds much to the collection of the past.

The Byzantine and the Oriental periods with their superstition and religious influences, with their treasures of jewels, rich materials and their rich colorings, bequeath enough inspiration to last for centuries.

The Middle Ages with its spirit of chivalry, with its arts and crafts movements, with romance and love for human kind, and with interest in the creation of all objects, beautiful as well as useful, can not be over-appreciated or too often referred to for study.

The Renaissance with its extremes, its grandeur and elegance, gives an air of professional finish to all previously started.

The Colonial, full of beauty and charm though somewhat eclipsed by the others, offers little of originality, but calmly waits for her descendants, through the education of the people to build on the inspiration she received from Nature, and then offer to the world still more that is interesting and elevating.

“Thus was the growth of Art; like all growth, it was good and fruitful for a while; like all fruitful growth, it grew into decay; like all decay of what was once fruitful, it will grow into something new.”
— *William Morris*. (Illustrations 39 and 40.)

LESSON X.

Part 1. Make a sheet of sketches showing a Colonial Costume and two or more Colonial designs. Notice the arrangement of the all-over designs.

Make an original design for a house dress using the lines found in the Colonial Costumes, and material of small all-over design.

Make an undergarment with quaint scalloped edges and embroidered with small floral pattern; ribbon bows of picot edge or rose design (A)

Make a Colonial costume and bonnet out of paper or cloth. (C)

Arrange, on a sheet, bits of modern trimmings, cloth or prints which resemble the Colonial style.

Part 2. Make an original design for a modern Costume. At the bottom of the page arrange small squares of the material to be used in the finished article. Print below each, the price and amount of material to be used.

On a separate sheet make a drawing of the detail of the original ornament. At the bottom of the page give samples of the thread, beads, etc., to be used. Under each, print price and amount of material used to complete the design. Make the article as shown in the design. (A)

Make an original costume for some special character in a play or pageant. (C)

Part 3. Place all of the sheets made by the class, on exhibition and allow the pupils to discuss the merit of each group. Show the students some of the best examples of costumes printed in modern magazines and if possible a few ready-made gowns which may often be borrowed from first-class department stores or costume shops.

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